DWB

DREAM WATCH BULLETIN

The Journal of British Fantasy Television **No 63** **March 1989** U.K.£1.50 U.S.$4.50 rec.

WHO'S CAMPION IT UP

JON PERTWEE
Exclusive Interview

GREATEST SHOW

LOST IN SPACE

An Oddball that WORKS!

Surviving the Test of Time

AND MUCH MORE INSIDE...

DOCTOR WHO PLAY TOUR & CAST DETAILS-4

editorial

DREAM WATCH BULLETIN
The Journal of British Fantasy Television

PO Box 1015, BRIGHTON BN2 2YU

THE BULK OF THIS MONTH'S COLUMN I'll be using to answer readers' queries concerning the new DREAM-WATCH BULLETIN format. The reaction gauged so far from Readers Poll form returns is generally favourable but there are some longstanding readers who have raised several doubts about the new look. The most obvious concern is that the DOCTOR WHO content will gradually dwindle in favour of coverage of other series to which I give an assurance that our DOCTOR WHO coverage will be just as - if not MORE - prolific as in our previous DOCTOR WHO BULLETIN format. Last issue's DOCTOR WHO content alone actually amounted to more space than in the old 16-page DWB! At worst you will not find less than 75% of space devoted to DOCTOR WHO in any one issue of DREAM-WATCH BULLETIN. With that concern answered how, therefore, do we justify our slogan 'The Journal of British Fantasy Television' if so much space is devoted to one programme ? This is where the main bone of contention lies, but, quite simply, DOCTOR WHO is the longest-running science fiction/fantasy series ever and one of the few CURRENTLY in production - and more importantly it has the biggest following of any science fiction/ fantasy series in the world which, I believe, justifies the attention it receives in DWB. Being an up-to-date journal the news section is the most important part of DWB and other series receive just as much news coverage as DOCTOR WHO plus the latest views and reviews - and letters if people care to write in. Although in the minority, we still aim to give the fullest and most extensive coverage of other science fiction/fantasy series transmitted on British television

Some readers, who made it clear they simply can't even stomach the coverage of other shows just BEING THERE, have suggested it be shunted to the back after the WHO items or be provided as a removable supplement. I'll wait to hear what other readers have to say about this idea before reaching a firm decision. As for myself, I see the expansion of DWB as a natural development and progression of the 'zine. After more than five years editing a fanzine based on one subject it is a breath of fresh air to diversify slightly, and quite honestly had the option not been open to me then I would have closed DWB at the end of the 1989 subscriptions (#61). Maybe readers who have been with DWB from the start are more likely to agree this is a logical step ? And don't forget, in all fairness Marvel do own the official BBC licence for producing a monthly magazine entirely devoted to DOCTOR WHO. While we know DWB, The Frame, In-Vision etc. are, in essence, fanzines, clearly their natural evolvement into the glossy, colourful publications they are today have entitled Marvel to feel slightly miffed - especially as they have to go through the official procedures for clearances which their fan-counterparts have, so far, been able to side-step. Being no longer exclusively devoted to DOCTOR WHO means that DWB can no longer be seen to be infringing on Marvel's right.

As to readers puzzled about our coverage of non-British fantasy shows like LOST IN SPACE etc., in this respect our slogan might appear misleading, but is intended to imply just about any series of the genre that is actually transmitted on BRITISH TV SCREENS (now including satellite TV!).

Nevertheless there are still bound to be some readers whose doubts we have failed to alleviate and so we are giving people who have subscribed the opportunity to cancel the rest of your 1989 subscription if an SAE is sent before March 15th and we will reimburse you for the rest of the '89 DWBs. We hope no-one takes us up on our offer as we have some great surprises lined up, not least in our 48-page Spring Special...

Finally, don't forget to note our new address and make sure your envelope is written out exactly as above. Please note the closing date for Series Survey/Readers Poll returns is March 20th so send off your form as soon as possible if you have not already done so. Till next month - GARY

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news

WILL ARCHIVES OPEN FOR SATELLITE TV ?

1989 promises to be the year of the satellites.

The phrase Star Wars will take on new meaning as BSB (British Satellite Broadcasting) and Sky (Rupert Murdoch TV) bombard us with facts and figures on how their individual stations will provide the best service.

Of interest to SF fans are, without doubt, the movie channels. Each service has a dedicated film channel, and each have made exclusive deals with individual film distributors. Sky have exclusive rights to Warner films and BSB to MCA/Universal and UIP pictures. This means that if you want to watch a film owned by UIP and a film owned by Warners then you have to subscribe to both movie channels independently.

Terrestrial broadcasting (BBC/ITV/C4) are bound to lose out on these film deals, only being allowed rights to broadcast major movies at least a year after satellite showing.

POTENTIAL BONANZA

Ancient TV series are already part of the package of programmes presented by new TV channels, from Channel 4 which has broadcast **The Avengers, Lost in Space** and **The Munsters**, to Sky which has shown **The Time Tunnel**. The increased channels will undoubtedly raid various - mostly American - TV production company archives and buy up product to fill all those vacant airwaves.

The promise is of a potential bonanza for SF and fantasy fans.

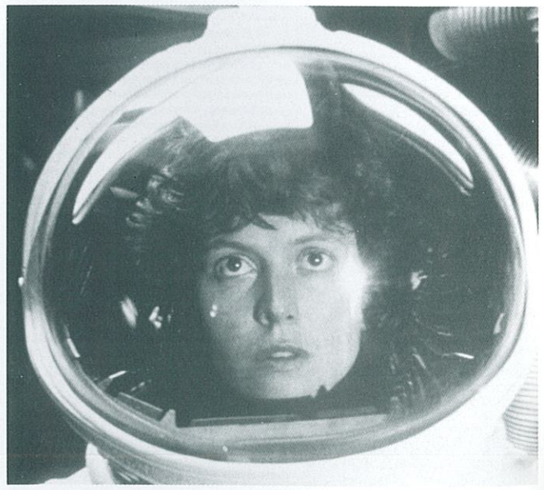
BBC ON C4 ?

Another possibility is Channel 4 acquiring the rights to show old BBCtv programmes. The recent Christmas experiment - The Cotton Collection - which broadcast the second episode of Dad's Army and a 1967 edition of Top Of The Pops shows the shape of things to come.

BBC Enterprises have been ordered to double their current profits before 1993. Every commercial outlet is being tapped - from producing The Clothes Show and Holiday '89 magazines to stepping up video releases and records. Enterprises will, sooner or later, be forced either financially or through legal moves to open up the massive BBC archives. Other stations, both Earth-bound and space-borne, will be able to show BBC product.

Instead of endless repeats of The Good Life and Some Mothers Do Have 'Em, many of the BBC's 'forgotten' fantasy and sci-fi classics may get a whole new lease of life...

BELOW: Sigourney Weaver in 'Aliens', soon to receive its tele-première on Sky's Movie Channel...



20th CENTURY FOX

THE RETURN OF THE SAINT...AGAIN

LWT is set to revive sixties TV cult hit series 'The Saint'. The series originally starred Roger Moore as the crime-fighting hero in a series produced by ATV. It was revived in 1978 as 'The Return of the Saint', aiming primarily at the US market, and this time starred Ian Ogilvy.

The new series will consist of six two-hour films, each costing £1,250,000. The series has a £7,500,000 budget in total and has been commissioned from Saint Productions by LWT in conjunction with finance from Radio Television Luxembourg and Canadian Company Comedia Productions.

Two films will be made in London, two in Canada and two in France using local production crews under the control of Executive Producer Jacky Stoller and Producer Chris Neame with creative input from LWT Controller of Arts and Drama Nick Elliot.

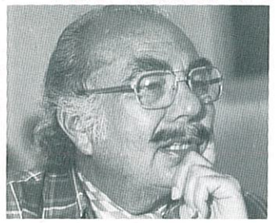
Production on the first half of the series commences in March and should be screened on ITV during the summer period.

The final three films will be completed by the end of the year. The scriptwriters for the first three films are John Goldschmidt, Anthony Horowitz and Peter Palliser.

Costing is underway, and although no lead actor has been announced it is understood that the part will go to a relatively young and unknown actor.

Mark James

The Return of 'The Creator'



SYDNEY NEWMAN - **creator of both 'Doctor Who' and 'The Avengers' and responsible for much of the sixties 'socially aware' drama - has returned to TV production in Britain.**

After 12 years back home in Canada he has returned to Thames TV's Teddington studios, where he produced Armchair Theatre throughout the sixties, to make an hour-long opera The Little Sweep for Channel 4 for Christmas '89 transmission.

"It is thrilling to return", he said recently, adding "I'm mainly remembered for 'kitchen sink' drama, but when I was at the BBC I not only produced The Wednesday Play but also commissioned original opera." Newman had also talked about his interest in opera during his Guardian Lecture late last year at the National Film Theatre. As well as The Little Sweep he is also producing a six-hour drama on the Bloomsbury Group - a collection of literary and artistic friends from the time of the First World War - including Virginia Woolf and E.M.Forster.

Mark James

OBITUARY

TERENCE DUDLEY - **a contributor to many BBC shows including Doomwatch and Doctor Who - sadly passed away on Christmas Day.**

He joined the BBC in 1958 after a career in the theatre as an actor and producer and was subsequently involved in many series (also including Survivors, Softly,Softly, Secret Army and All Creatures Great And Small) in various capacities from producer and writer to director.

He leaves a widow, Hilde, and a son, Stephen.

NEXT ISSUE **Gerry Davis pays tribute to his Doomwatch colleague.**

CAMPION II

NOT KNOWING whether the current series of 8 episodes has been a success or not, the BBC are set to proceed with a second series of 'Campion'.

Due to start in March, the series - starring Peter Davison - is again a co-production with Consolidated Productions and WGBH Boston. Another eight one-hour adaptions of the classic Mary Allingham novels (consisting of Sweet Danger, Dancers In Mourning, Mystery Mile and Flowers For The Judge, all in two episodes each) should be ready for broadcasting in early 1990. The series will then debut on PBS in America in 1991.

NEXT ISSUE: Blake's 7 News Special...

'NIMOY'S A LEMON'

STAR TREK star and Spock actor Leonard Nimoy made an appearance on BBC1's Wogan programme in January.

After describing him as "one of the world's most successful directors" (he directed **Star Treks** 3 and 4, along with Three Men And A Baby and The Good Mother - all among the highest-grossing movies in the US in recent years) , Terry Wogan introduced the actor as "Lemon Nimoy"!

Naturally the conversation started by concentrating on the character of Spock, with Nimoy revealing that he had come to terms with the thought that he will be haunted by the character to his grave. "I've made peace with it", he said, admitting, "I haven't wanted for work since Spock came into my life."

Nimoy was well known for disowning the Spock persona and is infamous for titling his autobiography 'I Am Not Spock'. He explained: "A lot of people read the title, didn't read the book, and assumed that what I was doing was rejecting the Spock character, which really wasn't the case."

Nimoy went on to discuss the practicalities of both directing and starring in **Star Trek 4: The Voyage Home**, having to spend hours putting on make-up for seconds on screen and long periods of time behind the camera.

His newest film, The Good Mother, was discussed, but Wogan deliberately tried to stop Nimoy talking about the film's subject - child abuse - as he felt it would offend an early-evening audience. Nimoy nevertheless talked about his responsibilities as a director dealing with a sensitive issue: "I've hidden behind characters, but as a director I don't think I can hide behind the camera. You put yourself right out there."

He finished his appearance by discussing the new **Star Trek** film, **The Final Frontier**, which he denied was the final movie in the saga. William Shatner, better known as Captain Kirk, is directing this time, and Nimoy described him as a "very physical director, a very physical guy. There's a lot of running around in this movie"...

Episodes from the first series of **Star Trek: The Next Generation** have been released on video in Britain ahead of their television première.

GIBSON DOESN'T OWN STEED

It has long been believed that Mel Gibson had acquired the film rights to the sixties TV series **The Avengers.** In mid-January Australian newspapers reported that this was indeed the case. It had been assumed, and was suggested in these reports, that Gibson himself would play the lead rôle of John Steed - a part which many people felt him unsuited - should another **Avengers** production go ahead. It now transpires that according to a producer associate of Gibson's, Patricia Lovell, that these reports have been "without foundation", presumably meaning that Gibson does not own the rights after all.

HIGH HO! SILVER, AWAY!

With the 'Lone Ranger' riding back onto C4 in an early-evening slot in black and white, moves are afoot in the US to mount a television remake.

Production company Palladium, in co-production with MCA TV, are considering the project after completing a relaunch of Lassie. A company executive has said that they are "searching for a producer to recreate the sixties series".

TIMESLIP '89 ?

Spencer Banks and Cheryl Burfield may be recreating their rôles as Simon and Liz in a sequel to the sixties time travel show **Timeslip.**

An option on the rights to make the series has been taken by Saffron Productions, who are currently searching for co-production finance. Among many other suggested revamps and remakes and sequels this may be the one that progresses no further than an idea.

SPIELBERG'S TV 'TOONS

Warner Brothers and Steven Spielberg have reached an agreement on a new cartoon TV series to revive the famous Warner Brothers characters from the Looney Tunes Bugs Bunny and Daffy Duck series, originally created in the thirties and forties.

Spielberg, executive producer of the smash hit movie Who Framed Roger Rabbit?, intends the series - titled Tiny Tunes - to recreate the raucous and irreverent style of humour employed by Warner Brothers, although he is likely to play down the surreal violence. He was recently quoted as saying "At the moment it's a wide open concept".

VETERAN ACTOR Peter Cushing - star of countless Hammer Horror pictures and (so far) the only movie **Doctor Who** - was awarded the OBE in the New Years Honours list. Cushing, whose many rôles also include Sherlock Holmes on television and Baron Frankenstein and Van Helsing in the cinema, made a series of appearances on Wogan last year and, although frail and in ill health, gave every sign of enjoying himself.

The second volume of his recollections has recently been published.

THE NEXT Australian sensation to hit British television after Neighbours could be **Starship Home**, produced by the South Australian Film Corporation. The series is described as "sci-fi family entertainment". Come back **Lost in Space**, all is forgiven...

TV ONTARIO in Canada are producing **Tales from the Blue Crystal**, a nine-episode series of 15-minute films which will combine graphics, live action and puppets. The series of fantasy tales may be screened as part of children's television in Britain.

AN ANIMATED FILM based on E.E.Doc Smith's **Lensman** books has been produced as a 90-minute cartoon by Harmony Gold. It is part of a collection of animated adventure films made for television. The collection also includes **The World of the Talisman** about the search for treasure on an alien planet, **Once Upon A Time** telling of the clash of two cultures in a fantasy world, and **Gigi and the Fountain of Youth** in which an outer space girl tries to learn the way of humans.

AT THE RECENT Scorpio convention in America Michael Praed (**Robin of Sherwood**#2) announced that he had left acting and was concentrating on his singing career. Apparently Michael has had a small studio built into his house and is presently putting down the 'demo' tracks for his first album. Move over Jason Donovan! JHE

THE BRIT-TV CONVENTION in Chicago this May bills itself as 'Your Passport to the Best in British Television', and guests include Terry Nation and Dave Rogers - author of the ITV Encyclopedia Of Adventure. Inquiries to BritTV Entertainment, PO Box 148335, Chicago, IL 60614, USA.

AVON CALLING...

LATER THIS MONTH, Paul Darrow's first novel will be published in the US. Unsurprisingly, the subject is one closest to his heart - his richly portrayed alter ego, the man we all love to hate/hate to love. Or rather, it isn't. 'Avon - A Terrible Aspect' doesn't feature the Avon we know until the final chapters...

Some secrecy surrounds the actual storyline, but the lack of 'our' Avon doesn't mean that the rest of the book will be little more than stylishly printed loo paper, as was the case with Tony Attwood's much reviled **Afterlife**, the sequel to which has thankfully, in my opinion, never been printed.

Sources reveal that Darrow, whilst attempting not to break that precious shell of enigma that surrounds Avon, has based the book around the exploits of Avon's family ("the family that slays together, stays together"). The book spans Avon's family life from birth to five years old, then to fifteen, then twenty-six, and finally into his thirties.

A lot of what follows is speculation and guess work - it will be interesting to see how many elements are taken up by the book. Undoubtedly the final section must cover the 'Great Bank Fraud', which led to Avon's deportation to Cygnus Alpha. These chapters will probably shadow **Blake's 7** fandom tradition. Here, Tynus (**Killer**) and Avon will plot to defraud the banking system, Anna Grant (**Countdown, Rumours of Death**) will be drawn into this and become Avon's lover. He falls in trust with her and they plan to leave together. Avon is shot and wounded, and Anna is seemingly captured and tortured to death by the Administration. In **Rumours** it was discovered that Anna was in fact a plant, a Federation spy who had latched onto Avon because of suspected political intent. It will be interesting to see how Darrow has played on this. It may have been that Avon was in the wrong place at the wrong time - just enough to be suspicious. In a society such as this, suspicion is so easily taken as guilt.

It will also be interesting to see how Darrow develops the relationship between Avon and Anna - after all, they had very little contact during **Rumours**. Two factors may influence the way in which Anna is written. Firstly, Darrow has known the actress who played Anna (Lorna Heilbron) since she was a child, and secondly he knows Avon will eventually kill his one true love - an agonising incident that transformed Darrow into a heart-throb over night!

Other elements within this novel are harder to determine. It has often been thought that Vila knew Avon before the Liberator, and a guest appearance is not out of the question. Darrow has assured us that he will not wallow in Avon's nappies (when did Avon give us nappies? - now **there's** a question!). Avon's family, and the influences of his father and mother upon their baby boy will be interesting to see. Why did Avon turn out the way he did ? Why had he become so harsh, unfeeling, cold and disciplined by the time we met him ? Anna's apparent death may have caused him to cut himself off, but discipline is inbred; a product of environment.

The flashback scenes in **Rumours** showed how hard it was for Avon to trust. In bed (presumably before the night of the robbery) he painfully admitted to Anna that he trusted her. Not loved her. **Trusted** her. It may well be that Avon's family life had led him to trust no-one, especially in a sexual relationship. Many would-be social workers have theorised

JACKIE OPHIR

(fantacised?) the reasons for Avon's apparent enjoyment in dominating and hurting women. For example, he played Servalan into a very physical trap (in **Aftermath**) when she, a woman of power, tried to seduce him. Many of these theories, some involving his family, have been of a sexual nature, and I do not propose to go into them here.

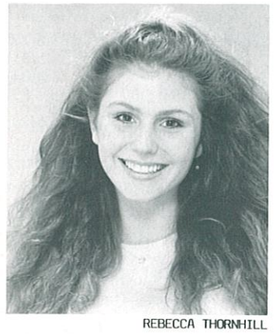
One of the most interesting social factors about the Federation is that everyone speaks the same language. Following the war, when the survivors grouped themselves together, a common language would have been important. Accents may have varied slightly, but it was obviously the English language that survived (Shakespeare would be proud!) - or perhaps it was the English people (localised SDI ?). There were one or two American accents, and some East-European accents in the series . This suggests an intermingling of races, as the elite came out of their bunkers, to face a victorious (win by default) English contingent. Military personnel would be dangerous, but the scientists would be necessary to rebuild. An immigrant family would instill an almost fanatical desire for scientific learning in their children in order to preserve/secure the family's Alpha social status. I mention all this because, in an interview way back in 1980, someone actually asked Darrow what nationality he thought Avon was. He said he saw Avon as possibly English/Austrian aristocracy, or even South African. An interesting quote which is rarely picked upon and may form the basis of Darrow's portrait of Avon's family. Then again maybe not - it **was** nine years ago!

Although not claiming any of the accolades for writing the book, Terry Nation did give Darrow a hefty shove in the direction of his American literary agent as well as talking over ideas. Considering who wrote the novel there should be little problem keeping Avon's character constant with the television portrayal. Mind you, bearing in mind Darrow's portrayal in the fourth series, perhaps the book's title is a little tame. How about 'Avon: The Torment and the Desolation of an Unforgiven Messiah (In Two Acts, both of them **loud**)'. Too much ?

John H. Elsen

AVON: A TERRIBLE ASPECT is published in America in February 1989 and distributed by Lyle Stuart Inc., 120 Enterprise Avenue, Secausus, NJ 07094. It will probably only be available in Britain via specialist shops and BLAKE'S 7 fan clubs.

'THE ULTIMATE ADVENTURE' COMPANIONS CAST



REBECCA THORNHILL

GRAEME SMITH

THE TWO YOUNG CO-STARS in the new 'Doctor Who' stage play - 'The Ultimate Adventure' - have been cast.

Playing the male companion, Jason, is Australian actor Graeme Smith, familiar Down-Under for his appearances in The Young Doctors, Kings and Prisoner. In England now for four years, Graeme, 26, has mainly been involved in stage work including A Funny Thing Happened On The Way To The Forum with Frankie Howard at the Picadilly Theatre in London, as Brad Majors - the male lead - in The Rocky Horror Show and in Peter Pan with Bonnie Langford.

The part of Chrystal (real name Chris) - a nightclub singer - will be played by virtual newcomer Rebecca Thornhill, 19, whose previous big rôle to date was in Guys 'n' Dolls at the Haymarket Theatre in Leicester. As a part-time model she has also appeared in a made-for-cinema Levi Jeans ad. Although she will be required to sing three songs, the play is **not** a musical as has been incorrectly reported elsewhere, and the songs are strictly within the context of a nightclub setting.

DALEKS DEFINITE!

Also contrary to rumours you may have heard, the Daleks **will** be appearing, and in a major rôle. The Cybermen will also feature but less prominently and both Terry Nation and Gerry Davis will be creditted on the official posters.

Whereas Mark Furness Productions are hopeful of using five Cyber-props from old BBC stock, work is afoot at constructing new Daleks which, we are assured, will be identical to the TV versions, albeit three inches taller! The script also includes a "cuddly" monster called Zog!

HUMOROUS

The script - including the names of the new characters and monsters - is completely the idea of Terrance Dicks who wrote it after discussions with Mark Furness Productions and is described as "humorous, but with plenty to interest die-hard fans."

An original idea submitted by Andrew Cartmel and Ben Aaronovitch was deemed unsuitable and it is rumoured Cartmel is determined to incorporate it into **Doctor Who**'s 27th season!

The official press release for the play reads:

"'Doctor Who' first sprang to life on the TV screens twenty-five years ago this year.

"Now 1989 sees the launch of a magnificent stage production of 'Doctor Who' starring Jon Pertwee. It will be a highly exciting adventure story with great use of modern day stage techniques - lasers, Vari*Lite's computer drawing and Foy flying effects. Plus of course, the Doctor's enemies - the Cybermen and a host of other alien beings. The Doctor is helped in his adventures by his handsome assistant (Jason) and a beautiful young pop star (Crystal) and a non-human (Merc).

"The story tells of how the Doctor is summoned by 10 Downing Street to help in a search of the universe for the kidnappers of the American Vice President. It appears that evil aliens are very disturbed that earth people are moving towards peaceful co-existance. They want earth beings to fight each other so that they can take the planet earth without great battle. The Doctor travels through time and space - meeting and combatting many enemies before finally confronting his mortal enemy - the Daleks, and rescuing the prisoner.

"Carole Todd directs this family adventure spectacular and Paul Staples designs the production that has been written by Terrance Dicks."

COMPLETE GREAT BRITAIN TOUR LIST

The Wimbledon Theatre, London
Thursday March 23rd to Saturday April 2nd (exc. March 26th & 27th). Matinées: Thurs 23rd, Fri 24th, Sat 25th, Wed 29th, Thurs 30th and Sat April 1st, at 2.30pm. Prices: £7.50, £6.50, £5.50 (£1 reduction for children. Parties of 20 or more 1 free seat in 10). Box Office: 01-540 0362 (The Booking Office, Wimbledon Theatre, The Broadway, Wimbledon, London SW19 1QG).

His Majesty's Theatre, Aberdeen
Week commencing April 3rd — Box Office: (0224) 641122

The Empire Theatre, Liverpool
Week commencing April 10th — Box Office: (051) 709 1555

The Theatre Clwyd, Mold (Wales)
Week commencing April 17th — Box Office: (0352) 55114

The Alexandra Theatre, Birmingham
Week commencing April 24th — Box Office: (021) 643 1231

The Bristol Hippodrome, Bristol
Week commencing May 1st — Box Office: (0272) 299444

Week commencing May 8th - To be announced

The King's Theatre, Glasgow
Week commencing May 15th — Box Office: (041) 552 5961

The Manchester Opera House, Manchester
Week commencing May 22nd — Box Office: (061) 831 7766

The Apollo Theatre, Oxford
Week commencing May 29th — Box Office: (0865) 244544

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SEASON 26

IAN BRIGGS' Season 26 script - now retitled 'Wolfbane' - has been forwarded and will now be the opening story.

This will enable the season's "showpiece" adventure - **Storm Over Avalion** by Ben Aaronovitch - more time to be spent on perfecting the script as well as helping to ensure a high calibre director is appointed to oversee it.

POWER REMOVED ?

It appears that the power to commission directors has been taken away from producer John Nathan-Turner and now falls under the jurisdiction of Head of Series Mark Shivas, and it is rumoured that a former, and unpopular, **Who** director has been appointed for Briggs' opening 4-parter. JNT is reportedly confident, however, that Alan Wareing will also be asked to return.

One popular director who won't be working on **Doctor Who** for the foreseeable future is Andrew Morgan who 'blew his budget' on the lavish **Remembrance of the Daleks** last season. Under the age-old BBC rule, a director who overspends cannot return to the same series within three years. In the past this occurred when Tristan de Vere-Cole overspent on **The Wheel in Space** in 1968, Timothy Combe on **The Mind of Evil** in 1971 and Lovett Bickford on **The Leisure Hive** in 1980.

THRILLER

Wolfbane, as the title implies, is the werewolf story JNT has been anxious to produce for some time now. **Storm Over Avalion** is set in a scientific base in Britain, 1999, with links to King Arthur and Excalibur. Although the character of the Brigadier features prominently, his military back up will not necessarily be provided by UNIT...

Story 3, in three episodes, is mysteriously titled **Catflap.** Described as "a pure thriller", no sci - fi elements feature at all.

Finally story 4, the second three-parter, is still undecided but Andrew Cartmel is currently in conference with stalwart fan Marc Platt whose original outline for a Gallifrey story to end the season fell through. It is anticipated, however, that in whatever form the story finally takes it will feature the Time Lords.

CLICKETY CLICK, 6·6

SEASON 25 ended on a spectacular note with 'Greatest Show in the Galaxy' achieving a well-earned audience of 6.6 million - the highest of the season by far - no doubt aided by the final episode overlapping into the New Year period.

This is a notable coup for **Doctor Who** - mercilessly placed opposite Coronation Street which garners audiences upwards of 17 million - and indicates that **Doctor Who** would fare far better in the ratings if rescheduled back to the New Year-Easter period.

In fact the episode rated higher than some from the last series of **Doctor Who** previously screened in the January/March period - Season 22.

Dallas	8.7(54)
Blue Peter	7.6(68)
Wogan	7.5(69)
The Flying Doctors	7.3(72)
Greatest Show(4)	**6.6(79)**
Count Duckula	6.5(81)
Brookside	6.4(84)
Match of the Day	5.6(89)
Desperately Seeking Susan (Madonna film)	5.5(90)
The Cosby Show	5.0(95)

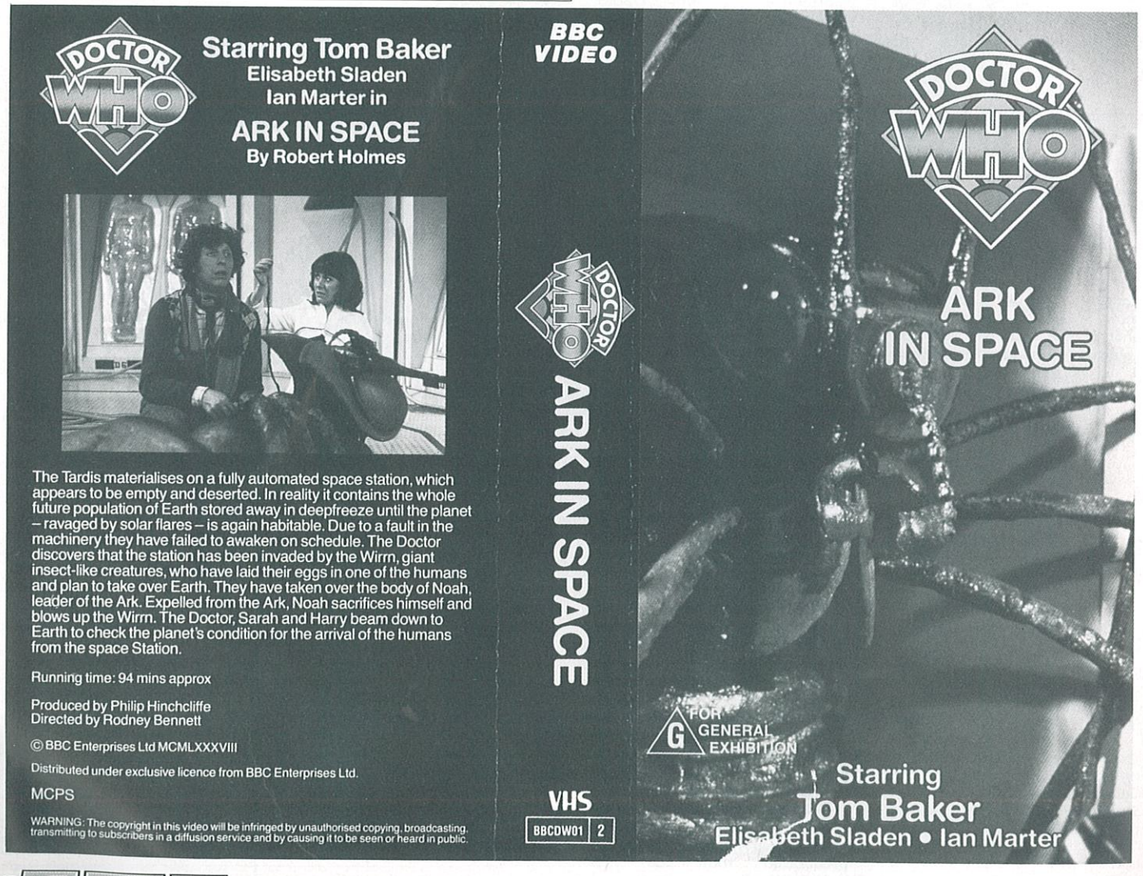
In contrast, however, the penultimate episode dipped out of the top 100 with 4.8 million viewers, but this is always the case when **Doctor Who** is transmitted in Christmas week (re: **Daleks' Master Plan, The Time Warrior, The Horns of Nimon,** etc.)

Here is a list of comparable programmes broadcast in the same week as episode four of **Greatest Show:**

PRINTED BELOW is the cover for the latest BBC Video release - 'The Ark in Space'.

It was released in **Australia** - who are currently about to embark on yet another re-run of the Tom Baker stories - on January 31st, and **The Time Warrior** is due to follow shortly.

BBC Enterprises were unable to confirm a definite date for its release in Britain, but are confident that the two titles will be available by the end of the year...


DOCTOR WHO
Starring Tom Baker
Elisabeth Sladen
Ian Marter in
ARK IN SPACE
By Robert Holmes
The Tardis materialises on a fully automated space station, which appears to be empty and deserted. In reality it contains the whole future population of Earth stored away in deepfreeze until the planet – ravaged by solar flares – is again habitable. Due to a fault in the machinery they have failed to awaken on schedule. The Doctor discovers that the station has been invaded by the Wirrn, giant insect-like creatures, who have laid their eggs in one of the humans and plan to take over Earth. They have taken over the body of Noah, leader of the Ark. Expelled from the Ark, Noah sacrifices himself and blows up the Wirrn. The Doctor, Sarah and Harry beam down to Earth to check the planet's condition for the arrival of the humans from the space Station.
Running time: 94 mins approx
Produced by Philip Hinchcliffe
Directed by Rodney Bennett
© BBC Enterprises Ltd MCMLXXXVIII
Distributed under exclusive licence from BBC Enterprises Ltd.
MCPS
WARNING: The copyright in this video will be infringed by unauthorised copying, broadcasting, transmitting to subscribers in a diffusion service and by causing it to be seen or heard in public.
BBC VIDEO
DOCTOR WHO
ARK IN SPACE
VHS
BBCDW01 2
DOCTOR WHO
ARK IN SPACE
FOR GENERAL EXHIBITION
Starring
Tom Baker
Elisabeth Sladen • Ian Marter

COLIN SHUNS COMEBACK

WE CAN REVEAL that sixth Doctor Colin Baker was originally approached to play the stage Doctor - and turned the offer down.

Baker was asked to resume the rôle he was unceremoniously axed from on television on stage in the Mark Furness Production of **Doctor Who - The Ultimate Adventure,** and reportedly was initially keen on the idea. However he wasn't prepared to accept the offer until seeing the script - which was far from ready - and subsequently was signed up for a tour of the comedy Run For Your Wife instead.

A LETTER FROM AMERICA

THERE HAVE been some further changes in guest line-up for the new-look DWFCA sponsored convention in Chicago in mid-March. **Star Trek: The Next Generation** guest Jonathan Frakes has had to pull out because of production headaches back on the set and is replaced by Nichelle Nichols. However Michael Dorn is still scheduled to appear with Sylvester McCoy at I Con in New York and Magnum Opus which has moved this year from Georgia to Greenville, South Carolina. Colin Baker and Terry Nation are still scheduled for the Chicago event. KT

THE DWAS are staging a one day event called A Day At The Forum on March 18th at the school used by the BBC for filming **Remembrance of the Daleks.** The theme is Season 25 and details can be obtained from: Forum Bookings, DWAS, PO Box 519, London SW17 8BU.

QUOTE OF THE MONTH: (Charles Catchpole, News Of The World, 22/1/89) - "Bonnie Langford (describing a word) on The Pyramid Game: 'It's something you associate with fear, pain, a terrible noise...'

The correct answer was a dentist's drill. Mine was Bonnie Langford."

AMONG THE GLOWING appraisals Season 25 has been given came an unlikely one from Sounds, which said: "Like so many others, I tuned into the Silver Anniversary series of **Doctor Who** with little optimism. The cheap buffoonery of Peter Davison and Colin Baker - not to mention the nightmarish Bonnie Langford - had long ago driven me to abandon the series as a lost cause. Then there were rumours that the BBC wanted to kill it off anyway...and, as if this weren't sacrilegious enough, Sylvester McCoy was turning out to be as big a plonker as his two hapless predecessors put together. So, when I sat down to watch the 25th series' opening episode, the last thing I expected to be confronted with was a deluge of intelligent dialogue (sometimes witty, sometimes downright disturbing), a wonderfully droll McCoy, and a new female sidekick who, rather than constantly sobbing and screaming for help, actually gets to bludgeon Daleks to death with her very own customised baseball bat.

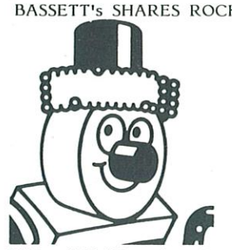
"The change was radical. **Doctor Who** was suddenly exciting again... "

Praise indeed!

EVERYONE LOVES VERITY!

THE OBSERVER newspaper recently asked a variety of top producers who their own favourite producers were. Verity Lambert and Innes Lloyd were among the most respected of their profession, with the former evoking the following response from **Robin of Sherwood** ex-producer Esta Charkham: "My role model is Verity Lambert, who started both DOCTOR WHO and Minder. She's a middle-class Jewish girl with not many qualifications, much the same as me..."

BASSETT's SHARES ROCKET!



THE VALUE of Bassett's shares recently shot up by 33% but this had nothing to do with renewed interest caused by publicity surrounding the company's resentment of the portrayal of the Kandyman as an "evil liquorice allsort", but rather boringly due to a rumoured bid by a major company!

Bassett's have written to JNT protesting about **The Happiness Patrol** and have apparently called on the BBC to do something to clear Bertie's good name!

On February 25th 1989 Icewworld Magazine proudly presents its first convention:

ICE-CON 89

With the help of many different local groups Icewold Magazine has managed to put together a day of fun and frolics which all will enjoy with many different elements from the Doctors past history.

The events planned for the day are guest panels, video showings, a charity auction, competitions, costume displays, autograph signings and lots more beside.

As for the confirmed guests (subject to work commitments) we have Mr David Banks, Tim Quinn and Dicky Howett, Deborah Watling and the possibility of Mr Jon Pertwee.

The auction on the day contains many extremely rare items and autographs including letters from Tom Baker, Nicola Bryant, Caroline John and Edward Peel. We also have many old fanzines.Deny's Fisher toys, books, magazines and artwork.

If your interested then the price is £8.50 and the place is the Leiston Film Theatre, Leiston, Suffolk, just off the A12 before the town of Saxmundham. Because of the short time left just turn up on the day to register and if you have problems or queries phone:

Mark P.Short, 3, Daneway Gardens, Leiston, Suffolk,IP16 4XA.

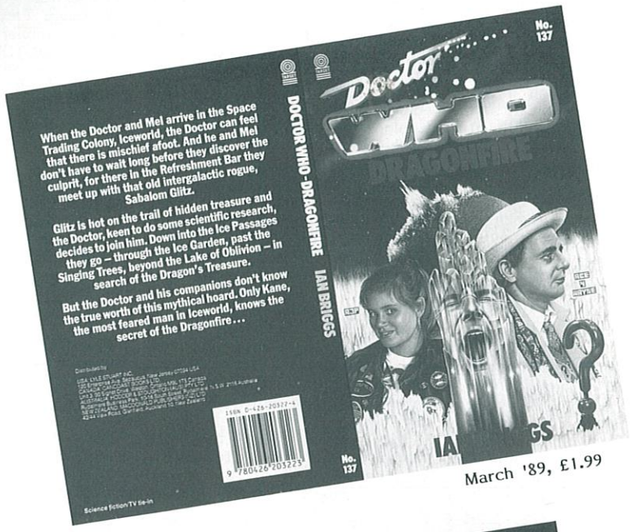
Phone: (0728) 830105

BOOKS ~ NEW BOOKS

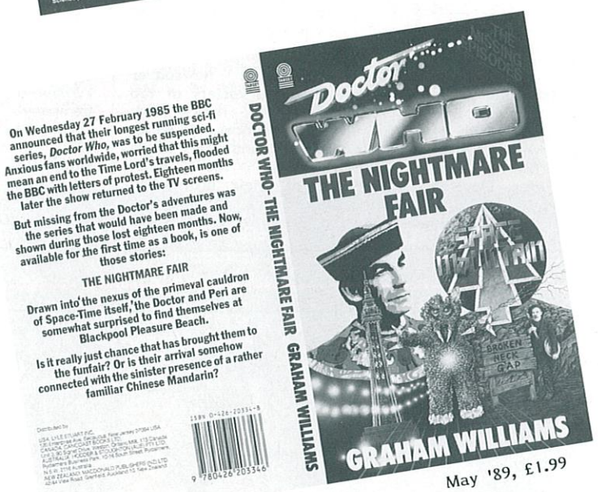
ALISTER PEARSON has won the commission to paint the covers for the two volume The Daleks' Master Plan, subtitled Mission to the Unknown and The Mutation of Time respectively. As the title of the first half of the volume suggests, it will include the Doctor/companion-less episode as a prologue and the first six episodes of the mammoth Dalek tale with The Feast of Steven opening volume two which will not end with the Doctor wishing his friends at home a Merry Christmas!

Further to the list of titles for the second half of 1989 we printed last issue, the updated Programme Guide will now be published either in November or December with Remembrance of the Daleks now out in November and The Happiness Patrol now making the 1989 listings published in December.

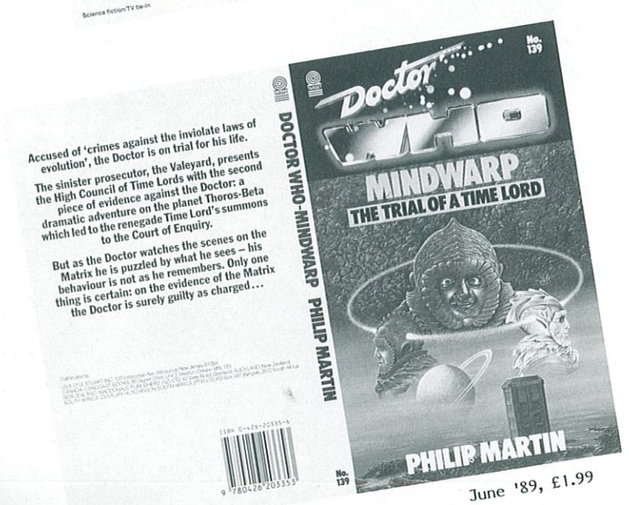
(All new covers shown here are painted by Alister Pearson)


Doctor Who
No. 137
DRAGONFIRE
When the Doctor and Mel arrive in the Space Trading Colony, Iceworld, the Doctor can feel that there is mischief afoot. And he and Mel don't have to wait long before they discover the culprit, for there in the Refreshment Bar they meet up with that old intergalactic rogue, Sabalom Glitz.
Glitz is hot on the trail of hidden treasure and the Doctor, keen to do some scientific research, decides to join him. Down into the Ice Passages they go – through the Ice Garden, past the Singing Trees, beyond the Lake of Oblivion – in search of the Dragon's Treasure.
But the Doctor and his companions don't know the true worth of this mythical hoard. Only Kane, the most feared man in Iceworld, knows the secret of the Dragonfire...
DOCTOR WHO-DRAGONFIRE
IAN BRIGGS
No. 137
Science Fiction/TV tie-in

March '89, £1.99


Doctor Who
THE NIGHTMARE FAIR
On Wednesday 27 February 1985 the BBC announced that their longest running sci-fi series, Doctor Who, was to be suspended. Anxious fans worldwide, worried that this might mean an end to the Time Lord's travels, flooded the BBC with letters of protest. Eighteen months later the show returned to the TV screens.
But missing from the Doctor's adventures was the series that would have been made and shown during those lost eighteen months. Now, available for the first time as a book, is one of those stories:
THE NIGHTMARE FAIR
Drawn into the nexus of the primeval cauldron of Space-Time itself, the Doctor and Peri are somewhat surprised to find themselves at Blackpool Pleasure Beach.
Is it really just chance that has brought them to the funfair? Or is their arrival somehow connected with the sinister presence of a rather familiar Chinese Mandarin?
DOCTOR WHO-THE NIGHTMARE FAIR
GRAHAM WILLIAMS
BROKEN NECK GAG
GRAHAM WILLIAMS
Science fiction/TV tie-in

May '89, £1.99


Doctor Who
No. 139
MINDWARP
THE TRIAL OF A TIME LORD
Accused of 'crimes against the inviolate laws of evolution', the Doctor is on trial for his life.
The sinister prosecutor, the Valeyard, presents the High Council of Time Lords with the second piece of evidence against the Doctor: a dramatic adventure on the planet Thoros-Beta which led to the renegade Time Lord's summons to the Court of Enquiry.
But as the Doctor watches the scenes on the Matrix he is puzzled by what he sees – his behaviour is not as he remembers. Only one thing is certain: on the evidence of the Matrix the Doctor is surely guilty as charged...
DOCTOR WHO-MINDWARP
PHILIP MARTIN
No. 139
PHILIP MARTIN
Science fiction/TV tie-in

June '89, £1.99

THE ULTIMATE EVIL

PUBLISHED AUGUST '89 BY W.H.ALLEN

ONE OF THE NICE THINGS (and there aren't that many) about being a 'Doctor Who' bookcover artist is that one occasionally gets to swap the paintbrush for a pen and do something else!

I'm told that my review of Graham Williams' **The Nightmare Fair** was well-received (DWB#61), so I'm back again in the Drone Zone (private joke), this time focussing my attention on another of the so-called 'Missing Stories': **The Ultimate Evil** by Wally K. Daly. With my previous review I already knew a few details about the contents of the story before I got the unedited manuscript to read. However, with **The Ultimate Evil** it was all a complete mystery. I'd only seen Daly's name once before on television, credited on an episode of Juliet Bravo, and assumed (for some reason) that this unseen adventure would be Earth-bound. I also assumed (for some reason) that the title referred to something of a Devilish nature. Well, it just goes to prove that assumptions get you nowhere - I was wrong on **both** counts!

For those that like details: the manuscript is 159 pages long (with two pages numbered 18!), consisting of 29 short chapters and a flowery, but really rather unnecessary, prologue. The copy I was given was doubly interesting in that it was partially edited, thereby affording me the opportunity to see what a **Doctor Who** book editor actually does to earn a crust. The first four chapters were quite heavily annotated by Jo Thurm, changing the structure of many sentences, completely eradicating a few lines here and there and correcting small errors like 'doctor' and 'Tardis', making the latter the definite article. Daly repeatedly refers to is as 'Tardis', not 'the Tardis'. (Has he been watching the Cushing films by any chance ?).

His writing style struck me as peculiar in that he continually changes from past to present tense and back again. This may be an accepted, and approved, way of writing a book (?) - I've no idea - but I found it infuriating! From Jo's assorted jottings it would seem that she's 'translating' it all into the past tense. Aside from these minor quibbles, the book is generally well-structured and trots along at a jolly pace, rarely slackening. The dialogue is predominantly well-written (though some of the explanatory question-and-answer sessions are a fraction tedious) with good arguments and expressions (the court scene in chapter 9 is especially strong), a splash of humour - mainly at Peri's expense - and an amusing joke about television complaints. Also, look out for Daly's unwitting (?) use of a Hartnell episode title with which I'm vaguely familiar.

Now then, a question: why is it that in recent years the Doctor is forever attempting to go off on holiday ? You'd think he'd have learned his lesson! **The Ultimate Evil** is no exception - despite the Doctor claiming that "Holidays are not really my forte" - with a running gag about a certain Spanish resort.

TRANQUELA AND AMELIERA

The action takes place on an un-named planet which boasts but two continents: Tranquela and Ameliera. The latter is shrouded in mists. The former, had the programme been made, would have - judging by the description - allowed the production team to go off on a holiday to foreign climes, somewhere nice and sunny. Any excuse!

The ruler of Tranquela is Abatan of the First Family, whose son Locas is engaged in romantic notions with the girl Mariana who bears a likeness to a particular "petite and dark-haired" American. This element of the story isn't unbearably 'lovey-dovey' but, to be honest, I could have done without it...and be sure to have a Kleenex handy for the final page.

The citizens of Tranquela are subjected to frequent torment by an unknown aggressor, transforming them into "savage, snarling animals". They assume the 'attacks' come from their neighbouring continent, but their assumptions are also totally wrong (well, at least I'm not the only one). Escoval of the Second Family, "an unpleasant person with a thirst for power", demands that war be declared and a fifty year peace pact between the two nations be renounced. (Incidentally, these 'Family' divisions are not satisfactorily explained).

Yet again an 'old friend' of the Doctor's crops up in the form of Ravlos, a "scientist and sage of great antiquity" who, together with his wife Kareelya, is trying to solve the mystery of their affliction.

So what is the real cause of all the problems of Tranquela ? Without going into too much detail, he's a Salakan Sclesman called Dwarf Mordant, perhaps best described as a 'Sil-on-legs'. He sits in his planetoid, accompanied by a parrot - sadly not blessed with a name - and dribbles a lot. Surprise, surprise, Mordant is an 'old acquaintance' of the Doctor's with revenge and mayhem at the top of his agenda.

Daly's interpretation of the individual personalities of the Doctor and Peri is very good - it's interesting to note that he includes one of the Sixth Doctor's characteristics; that is, repeating a word or phrase three times in exasperation - but his handling of their relationship is almost totally inaccurate. In other words, they're **friendly** towards one another! That's not to say that the Doctor isn't occasionally condescending and arrogant, but there's much more warmth and humour (and not the snide variety) between them than we were ever privy to on screen; and Peri doesn't whine about going back to Tardis, sorry the TARDIS, even once!

The author spares little time in dealing with the Amelierons, a people with a "fetish for purity and cleanliness of both body and mind - not to mention the soul" and I found this the weakest part of the story. Their motivation and justification for their intended course of action should war be declared I thought ridiculous and contradictory.

The book winds up rather quickly at the end and, something I really couldn't understand, Mordant gets off virtually scot-free. It's almost as if the Doctor simply raps his knuckles (all three of them!) and tells him not to be so naughty in future! Mention is made of a 'golden rule' of the Time Lords, the threat of which is used to send Mordant packing, but the actual deterent, if it were put into practise, is so drastic, far-reaching and presumably irreversible that the whole concept seems unlikely.

There's one thing about this story that almost makes me glad we didn't witness it on screen: the Doctor, under Mordant's influence, attempts to strangle Ravlos, charges around 'like a bull', behaves like a 'raving madman' and howls his 'moon-mad anger like a hungry wolf', all of which I'm confident Colin Baker would have enjoyed doing to the greatest possible over-the-topmost extent, over-acting his spats off!!

Whether or not this story would have been an alternative Season 23 poll winner is hard to judge. I think it would have relied heavily on the casting of the main rôles; Abatan, Escoval and Locas and especially Mordant. The potential is there for a believable, realistic, visually impressive adventure. The potential is also there for a right **Timelash**!!!

One final point: The original title (the one crossed out on the top sheet of the manuscript) is **The Ultimate Punishment**. Apart from this Gallifreyan Golden Rule thing, I can't see the relevance of that title, and to be honest, I can't see the relevance of the 'proper' title either. **Evil** it may well be, but **Ultimate**...

ALISTER PEARSON

OUR INTERVIEW with Alister Pearson (DWB#61) has provoked a storm of protest from the 'Colin Howard Fan Club' (only joking, guys!) and we publish their response in place of this month's billed Forum debate - "Should JNT say no ?" - which we hope to feature next issue if enough of you bother to put pen to paper on the subject...please ?!

Dale Tutter, Norfolk (10-1-89)

I've been reading - and very much enjoying - DWB almost from the very start (#3 in fact). Until #61, that is.

As a personal friend of Colin Howard, over the years I've seen him struggle to get his artwork to a bigger section of **Doctor Who** fans than those who read fanzines. But now his big break has come and everyone at the Norwich local group were over the moon when we found he'd landed the **Attack of the Cybermen** cover for Target. And knowing DWB prints forthcoming book covers we've all been waiting a long while for you to carry it. The issue arrives and not only do you not credit Colin with the cover but your interview with Alister (Big Head) Pearson carries a personal attack on Colin. Smug, isn't it ? Come on, now, credit where it's due, why can't you give Colin his ? I hope things can be put right in a future issue as it would be a great shame to see DWB turn into a fan version of The Sun.

Jacqui Lindstom, Hampshire (8-1-89)

Just who does Alister Pearson think he is ? Never have I read such a juvenile display of sour grapes. I am referring to his comment in DWB#61, and I quote: "...Colin Howard, whoever he is, is doing the cover for **Attack of the Cybermen**. Pity, really. I'd promised David Banks that I'd put the Cyberleader on it. I had a damn good idea for the design...". If he's so concerned about David Banks' opinion I suggest he sneaks off to W.H.Smith's and colours in the appropriate bits black with a felt pen! By pointing out he is not the cover artist (page 11) he shows how neurotic he is and only allows more attention to Colin which he deserves.

Brian Slack, Norfolk (16-1-89)

...Just because Alister has reached the top of his profession does not give him the right to do the covers of any books he wants to do. I know Colin personally and his artwork is very good. I would thank Alister not to be so cruel and selfish and to encourage younger artists a lot more.

John Silver, Norfolk (18-1-89)

I have recently had the unfortunate pleasure of watching Michael Jackson's new movie Moonwalker. When I left the cinema I quickly came to the conclusion that Jacko had the biggest ego of any performer I have ever seen.

That quickly changed upon reading DWB#61. Not only does Mr.Pearson have what appears to be an incurable ego problem, but he is impolite, inconsiderate and frightened of a little competition from young new artists. I would suggest he seek help with his problem and on the evidence of the 25th anniversary DWB cover should enrol in evening art classes (those specially dealing with subject characteristics).

Michael Seely, Norfolk (7-1-89)

The Alister Pearson interview must rate as one of the worst I have ever read in the entire run of DWB. Come to that, in the whole run of fanzines fullstop. The bone for contention was Colin Howard "invading his territory". I do not give two hoots on his opinion of Colin's work - what I have seen of it impresses me beyond belief - but Pearson seems to think his was the prior claim to covers and wanted no-one else to do them. Selfish, patronising, rude and totally unprofessional (assuming that the young scallywag is a professional).

What made Pearson think covers are his territory ? If he was/is that confident, then someone ought to tell this arrogant artist to climb off cloud nine and back into the **real** world. Colin's work, for example in The Key To Time [illegible] makes him an ideal choice for a cover artist - far superior to Pearson's unoriginal etchings.

Darren Coe, Norfolk (20-1-89)

It seems to me that Alister Pearson's unprofessional attitude is due to the fact that he automatically assumes that he will be drawing every book cover up to the 'Twelve Doctors'. His "damn good idea" for **Attack** does not mean very much since his **Silver Nemesis** cover will probably be a revamped version of it due to his lack of skill for layouts on several books.

Personally I find most of Mr.Pearson's work rather ordinary, dull, and mostly lacking in originality - the same old shots from the same old photographs. DWB seems to treat Pearson (whoever he is) as a public hero praising every cover to the skies. It's a pity Colin doesn't get the same coverage he deserves.

ANDY WALKER

I DON'T THINK that it is too much of a cheek for a TV programme that has just passed its 25th anniversary to entitle a story 'The Greatest Show in the Galaxy', but I'm also sure that there were some fans who must have drawn breath when they heard the news!

The general premise of the story must have seemed a sound one: setting the story around a circus was a shrewd idea. Circuses have often provided the settings for genre pieces, the most relevant being Hammer's excellent **Vampire Circus**(1971). There was little use of clowns in that film, however, but effective use of a circus setting. One must look towards the confused James Bond movie **Octopussy**(1983) or the hilarious **Killer Klowns from Outer Space**(1988) for effective handling of 'sinister' clowns.

Doctor Who itself is no stranger to clowns - they are used to varying degrees of effectiveness in **The Celestial Toymaker**(1966), **Terror of the Autons**(1971) and **The Deadly Assassin**(1976). There is a lot of potential in clowns as villains, and their portrayal in **The Greatest Show in the Galaxy** - resplendent with hearse - is almost always perfect. Special mention should be made to Ian Reddington as the Chief Clown; his impeccable performance really made the story. The other clowns, all non-speaking rôles - but requiring tumbling and unicycling skills - were all well-designed and intelligently used. (It is a shame that the script was not written for Auton clowns, under the control of the Master!).

Of course, the Doctor and Ace - who is getting better and better - do not reach the circus until episode two. First, there is the TARDIS scene (where a piece of intergalactic junk-mail is able to penetrate the TARDIS' defences!), the only one this season which, if nothing else, makes for a unique 'achievement'. It is here that some silly continuity references (Tom Baker's scarf worn by Ace) and even sillier 'business' ("not the spoons **again**!" and the Doctor juggling) take place.

On the way to the circus we are also introduced to some of the other characters. There is a high percentage of guest celebrities in this story beginning with the Stallslady, who could have been written in by Robert Holmes, but equally is nothing more than anyone would expect from a cameo character played by Peggy Mount. We also have the **Blake's 7** outcast Nord, a typically OTT performance from the mugging Daniel Peacock, but another likeable 'Holmsian' character. I was sad to see him depart so early in the story, but I suppose he was only intended as God-fodder anyway! Mags and Captain Cook (Captain Cook ? Couldn't they have picked a more neutral name ?) are an interesting combination: apart from gratitude at being rescued by the Captain, I couldn't see why Mags stayed with the Captain, especially as he was such a bore. Both Jessica Martin, whom I admit I expected far worse of, and the ever-reliable T.P.McKenna turned in good performances.

The early scenes in the bus serve to advance what plot there is, but we still have much to learn. The comic Bus Conductor guard robot, with naff gun effect, is amusing but not menacing. Limiting his dialogue to that you might expect from a real bus conductor was a good idea, and is punningly effective, especially in the use of the "request stop" button!

When we eventually get to the circus we are confronted by another mystery: three (apparently) late twentieth century human spectators, including the second obnoxious 'little girl' this season. The Doctor's coyness at being picked to entertain in the ring is a joy to watch; the sort of thing that Sylvester does so well.

I am reliably informed that the script was written initially as a three-part story, and was later lengthened - and enriched, not padded out - with the addition of Mags, the Captain and Nord. This would, I feel, explain the odd way that the story is structured. The climax to episode one is a good clue. It is not a traditional type of ending - an anticlimax, even. It may have been the result of some late re-shuffling brought about by the addition of an extra episode. Originally intentioned or not, it added a degree of drama to an episode otherwise a bit short on plot.

The lengthening process may also explain the Mags sub-plot. Hardly what JNT could have wanted from his long-awaited werewolf story: although visually impressive, and well-handled by director Alan Wareing, it has no real link to the circus story. Perhaps the double-crossing Captain was planning to sell Mags to the circus ? It now also brings into question the mythology that Mag's transformation is brought about by. Mags is undoubtedly alien, but presumably Earth werewolf transformations (let us, for the sake of argument, assume that there are such beasts) are triggered by the unique intensity of reflected light from Earth's sun on Earth's full moon. To transfer this to quarter moon symbols and, worse, to be able to recreate the effect inside the tent using a blue spot-light is a debasement of the mythology on which the story relies. There is also a reference to silver bullets, which also ties Mags to Earth traditions.

The direction is of a high standard, Alan Wareing making the best of the circumstances under which they were forced to film. He also manages to extract the best from the cast. Mention here should be made of Christopher Guard's Bell Boy, a sympathetic character who only lost credibility when he committed suicide. Nevertheless a strong performance.

Wareing seems to shy from most real portrayals of violence: the deaths of Nord, Whiz Kid, Bellboy, the Captain, Morgana and the Ringmaster are all off-camera. He does compensate in other areas though: Mags' transformation, and the re-animated Captain, are genre clichés used to good effect in this story. The eerie billowing tent corridors make a refreshing change and allowed some interesting lighting effects. The use of Paintbox effects is intelligently used, more obvious in some shots than others.

The music, from long-time **Doctor Who** fan Mark Ayres is nicely idiosyncratic. The themes for the Captain and the funeral clown theme are especially good. The rap is a bit irritating, but that's hardly Mark's fault. Perhaps the script was written specifically to include a black character in order to maintain the season's quota ?

The final revelations in the hurried episode four - the Gods, the power of the eye pendant, etc. - are almost lost in the telling. The Doctor's confrontation with the Gods is oddly protracted: his entertainment is pure ham, again well-suited to Sylvester's characterization (and I mean that in the nicest possible way, possums!). The Gods themselves are very impressive, a little Sutekh-like in their design but not as menacing and hardly as potentially powerful. The **Pyramids of Mars** similarities do not end there: **The Greatest Show** makes use of the Norse version of a tale almost identical to that of Set's imprisonment. It tells of Loki, who is imprisoned by his betters by being made immobile. This legend sets out the consequences of his release; a final battle, **Ragnarok**, which - like **Pyramids** again - will result in the destruction of the world.

Stephen Wyatt may be one of the best writers that the series has at the moment, but the later unpredictable handling of his scripts is a problem. One cannot fail but point out the bitter ironies that entangle what is, after all, a story serving as something of a metaphor for the series. Most pointedly, there is the cruel use of the Whiz Kid to poke fun at the series' fans. He idolizes Captain Cook (he once bought one of Cook's shoes as a souvenir). He calls Cook "**The** intergalactic space explorer", a clear analogy to the Doctor. His allegiances are fickle, though, and he also praises the Psychic Circus: "Although I never got to see the early days, I know it's not as good as it used to be...". A BMX-riding mickey-take, his come-uppance in episode three comes as a great relief.

Perhaps the most telling aspect of all, though, is the dilemma of the circus's owners, one that the present production team must also always be facing, but with a slightly more lenient penalty: they must entertain their peers or die. And it all depends on the ratings... Ha Ha!

Julian Knott

JOHN BOURN: One of those magical stories where all the correct ingredients seemed to come together. A solid, well-structured story from Stephen Wyatt - much better-paced than earlier stories this season; beautifully subtle and creepy music from Mark Ayres; well-judged performances from all concerned; and a director who seemed to appreciate the story and gave us some unexpected and surreal images. Beneath the "heavy metal" surface this was, I thought, a very satisfying, old-fashioned story and, considering the production problems involved, all concerned deserve a round of applause.

DARREN MASTERS: The combination of Wyatt and Wareing provided us with the most sinister and imaginative story for years. I loved it and have no doubt it will give **Remembrance of the Daleks** a fight for first place in the season polls. It was a shame there were some unanswered questions left in episode four, but it was running at such a pace that you never noticed - until Dallas was up and running!
PS: Why is it that the best **WHO** results seem to be achieved under difficult conditions (see also the strike-hit **Enlightenment** and **Caves of Androzani**) ?

JOHN ROSS: Easily the best Cartmelian story yet. The vaguely present humour was tempered by frequent dramatic/suspenceful sequences like the Clown's hearse, Flowerchild's death, Ace in the robot workshop and the scene where the little girl(yet another one!)'s eyes first light up. The use of Paintbox was also exemplary. Season 24 excesses cropped up, though - the display of Sylvester's skills only succeeded in making a mockery of the Doctor himself. In my opinion the overall flaw was the dénouement. What were the Gods of Ragnarok doing ? Were they merely bored ? Or were they just stuck in a basement à la Kroagnon ?

JASON WILSON: It is ironic that **Silver Nemesis** should be bettered by an 'oddball' - **Greatest Show in the Galaxy** was terrific stuff! More believable than **Paradise Towers** and, in parts, more entertaining even than **Remembrance**! It was a textbook example of how bizarre oddball settings can work if handled properly. For once Cartmel resisted the temptation to lose the point of the story in a sea of gloss and comedy and the result was very pleasing. However, I'm still no great fan of oddballs, simply because for every good one, it seems, there will always be two or three bad. Stephen Wyatt's two stories deserve to be ranked alongside **The Celestial Toymaker** and **The Mind Robber** though!

STEPHEN CARLIN: **This** is how **DOCTOR WHO** should be now! **Remembrance** could almost have fitted anywhere in the history of the show, but **Greatest Show** is very much **DOCTOR WHO now!** This story is truly innovative, original, chilling and sometimes really eerie; note the scene towards the end of part two when Ace is in the caravan with the robot clowns. As for the Whiz Kid, this is the sort of person who would have sat and watched Season 24 and concluded "Brilliant, what a truly innovative and original work"... I don't find this character insulting at all. Certainly I don't know any Whiz Kids, and hopefully never will! Congratulations to everyone involved except for the person responsible for the episode endings of parts one and four: too abrupt and not really endings.

JONATHAN HAYWARD: After **Paradise Towers** last year, this was the story I was least looking forward to. What a difference though! The cast were splendid and the direction was both taut and surrealistic; a stunning debut from Alan Wareing, making the Cartmelian ideas for once work (I wonder what **Paradise Towers** would have been like with Wareing at the helm ?). Mark Ayres' music fitted perfectly, and the whole production blended into a very suitable stable mate for the likes of **The Celestial Toymaker, The Mind Robber, Warriors' Gate, Kinda** and **Snakedance.** As ever, though, there were faults: Whiz Kid - the average British fan ? What an insult - I bet it was JNT who wrote those lines, and if the Doctor has been battling the Gods of Ragnarok throughout time, why haven't they been mentioned before ? (Wouldn't Mags have made an interesting companion ?).

DOUGLAS STRANG: This was the surprise highlight of the season. With its near cancellation and 'comedy' guest stars my hopes weren't high, but it was wonderfully atmospheric and intriguing - an all-time classic adventure! No fan can possibly object to the inclusion of Whiz Kid whose lines were very cleverly written ("I know it's not as good as it used to be but I'm still very interested"...) - good-natured leg-pulling from JNT which is a **lot** milder than what he has been used to! After the embarrassment and contemptuousness of **The Happiness Patrol** and the mild disappointment of **Silver Nemesis, Greatest Show** was a delight to watch and joins **Remembrance** as Season 25's classics.

FREDDIE WRIGHT: Despite my doubts, **Greatest Show** is an excellent tale. After several failures in this "heavy metal" genre, the right balance has at last been struck. Perhaps this is more luck than design but thanks to good direction and a far better script from Wyatt, this is a truly chilling story with the more comic aspects toned down considerably. The only real flaw is the Whiz Kid character: the general public won't understand JNT's satire although, I must admit, his caricature is quite accurate for some fans I know.

MATTHEW SMITH: This must be the best **DOCTOR WHO** story for at least three years. Everything was brilliant from start to finish with no shortage of surprises. I loved the way the story started out with a narrative style all its own and then developed into a very traditional **DOCTOR WHO** adventure, culminating in the incredible fourth episode which, for once, was very far from a letdown! Stephen Wyatt proved here that the debacle that was **Paradise Towers** was entirely down to Nick Mallett's crass misinterpretation of the script and everyone else involved deserves credit too! Sylvester McCoy is just amazing. Give him more top quality stories such as this and he is going to be **the** Doctor - and Sophie Aldred is marvellous too; their partnership is a joy to watch. But the real star of the show has to be Alan Wareing. This man **must** come back - he's too valuable to lose! For the first time in years I felt as though a director had actually **thought** about the script, **considered** and **developed** the **themes** of the story and put some **imagination** into the camera angles and especially the lighting. What a pity JNT isn't leaving - this would have been an ideal story to bow out on and, as far as I'm concerned, thrashes **Remembrance** outright!

STEPHEN MAGINN: This is how **The Happiness Patrol** and **Paradise Towers** should have turned out - it's wonderful! Alan Wareing has done a first class job and Ian Reddington as the Chief Clown has been a nightmare personified! The whole story has been a triumph under very difficult circumstances and is my favourite of the season.

MARTIN JACKSON: In among all the excess padding there was the makings of an excellent story (it would have worked better at three episodes and **Silver Nemesis** could have used the extra 25 minutes). Episode four was very spectacular, if a little rushed, and some questions were left unanswered. I liked the idea of the gods who forced people to entertain them and killed them when they got bored (note the resemblance to Sutekh), but what exactly was the "eye amulet"? Also, if the Whiz Kid represented the average fan, who did the bossy know-it-all represent ?!

ANDREW CURRINGTON: This is proof that classic stories often lay well off the beaten track. This brand of surrealism has to be Cartmel's strongest point but unlike the previous two stories the visuals actually lived up to the script. Episode one was the best overall, with so many new characters and so much intrigue that you just **couldn't** get bored. The cliffhanger was marvellous - no clichéd melodrama; just a mystery so tempting that you just daren't miss the next episode! Episodes two and three kept the drama but episode four was a bit of a let-down. It started in fine style but then we had to suffer too many magic tricks and a 'climax' that consisted of a rather flat energy-bolt effect. **Pyramids of Mars** - with the Doctor in a similar situation - didn't have to rely on electrotrickery for an easy way out. More dialogue, energy and action was needed.

SIMON COLENUTT: **Greatest Show** started out with a decent plot, good direction and believable characters, and episodes two and three mostly continued the quality production though the writing slipped somewhat with too many familiar tunnels. But episode four saw the script reach bargain basement level with the Doctor coming across as a cut-price Paul Daniels. And was the plot dénouement really worth four episodes ? Steve Wyatt has failed yet again to wrap up a story convincingly - and this time the fault is entirely **his.**

* STAR RATINGS	*
SCRIPT	****
ORIGINALITY	****
DIRECTION	****½
ACTING	****
SETS	****
COSTUMES	****
MONSTERS	****½
SPECIAL EFFECTS	****½
MUSIC	****
OVERALL STORY	****

TOTAL = 83%

letters

YOUR VIEWS ON OUR
'A VOYAGE THROUGH 25 YEARS OF DOCTOR WHO' SPECIAL

Sean Gibbons, Co.Donegal, Ireland (3-1-89)
DWB#61 arrived on Christmas Eve itself, and what a **truly** fitting commemoration of **Doctor Who**'s 25 years it was. Just two issues before Paul Marrs had stated "The heart and soul of **Doctor Who** is now, most definitely, with the fans". Well, thank heavens we **are** now helping ourselves like this! It is also good to hear the present DWM editor has the sense to recognise that fanzines should be encouraged, not abolished. In my opinion, if it wasn't for the fans who ran (and supported) those early **Doctor Who** Fan Club and later **Doctor Who** Appreciation Society A5 zines, and who have carried the torch since, we might only ever have had three Doctors - definitely **not** 7! Fans have been the programme's severest critics, but also its most appreciative and sensitive viewers, and fanzines have promoted the show unfailingly ever since 1972 - always far more effectively than the BBC ever did!

It was therefore terrific to see 25 of **Doctor Who**'s most faithful viewers writing for **DWB** in one issue. I can't comment on all the pieces, but I will on your own since it concludes the issue. A very perceptive piece of writing - one of your best yet, I think - partly because although still critical of some current production standards, rightly you also give praise where it's deserved; **and** you allow us to read between the lines in your overview of how the BBC nowadays fails to appreciate **Doctor Who**'s former strengths. The balanced optimism is nice, as is your verdict of today's **Doctor Who** being in a 'heavy metal/comic strip' mode, not at all a bad mode for **Who** to be in given the popularity of other comic strip/adventure series such as the Indiana Jones movies - totally implausible but great entertainment! I also agree much of Season 25's appeal is due to the "dynamic duo" of Sylvester and Sophie and I hope they both **will** do another stint after Season 26.

However, Alister Pearson has really stolen the show with his visuals. This has to be one of the finest pieces of **Who** art ever. Well done - your best-ever cover! But, why oh why is Alister not doing the cover for **Attack of the Cybermen** ? Is it really too late ? Is this the same Colin Howard who has produced interesting black and white work for Cosmic Masque ? I hope it looks better in colour and I feel sure Colin could do better, given time.

Apologies if this has sounded at all sycophantic but I feel 25 years of **Doctor Who** is as much a tribute to the fans as for them since Season 25 was a celebration of their efforts as much as the production teams down through the years.

Garry Jones, South Wales (11-1-89)
The 25th anniversary issue was a superb addition to the celebrations. The front cover was superbly designed by yourself and Alister pearson. Well done on a wonderful issue - well worth every penny.

Jason Bartholomew, Hertfordshire (19-1-89)
May I take this opportunity to congratulate all of those people who managed to contribute to your anniversary special. It was well worth the money - it took me a whole day to read the magazine thoroughly! The Alister Pearson interview was brilliant, but he didn't answer why the

books have to have the logo in a black box ? This totally ruins the artwork.
ED: Alister informs us that W.H.Allen have now discovered a way to segue the logo on top of the original artwork - so no more black boxes!

Jon Bishop, Swansea (15-1-89)
Just a short note to thank you for sending me **DWB** - A Voyage Through 25 Years... It was the best issue I've seen and the cover is beyond words - Alister Pearson deserves some kind of medal!

Ian Turner, Northampton (11-1-89)
DWB#61, with it's season by season review, was excellent reading over the Christmas and New Year period. Congratulations on such an outstanding venture. As was rightly stated in your introduction, the contributions are purely personal recollections and I hope the reviews do not become a reference text for fandom generally.

Many of the reviews I agreed with and appeared to sum up the feelings of the seasons generally. Thank you, Paul Cornell, for your wonderful recollection of Season 19, which **was** a joy! Poor Antony Howe, however, couldn't cope with Season 22 with all those nasty things going on. His recollections are straight out of the Mary Whitehouse handbook. I wouldn't mind if it was a fair review, but doesn't he exaggerate ? I don't remember seeing Shockeye eat the blind old woman ? He must have a very excitable imagination. And the Doctor wasn't responsible for Shockeye eating that rat or Chessene lapping up the blood, nor was he responsible for the acid attack upon the Sontarans. As for his description of "The ever present atmosphere of sex and death on Necros", **sex** ? **Where**!! Oh damn, I must have missed it, or is that just more of Mr.Howe's over-excited imagination ? To end I'll readjust Mr.Howe's final words: "Antony Howe's recollection of Season 22 is the most vicious and senseless review of **DWB#61**. Michael Grade did **not** do the right thing."

Stephen Bell, Bradford (6-1-89)
Congratulations on yet another excellent **DWB** special. A very good idea, and the publication more than compensated for the feeble anniversary article in the Radio Times.

The one review I would really take issue with is Antony Howe's on Season 22. It is well known that he generally hated Colin Baker's Doctor, and it might have been better written by someone who actually **liked** Season 22. I agree with a lot of what he said, but not everything. In particular he raises the point about the "murder" of Shockeye. He says that the Doctor escaped and could have got away, but this simply isn't true. The Doctor was injured and running for his life with Shockeye in hot pursuit and if he had been caught he'd have been torn limb from limb. The Doctor had to stop Shockeye by the only means open to him in order to save his own life. What does Mr.Howe suggest he should have done ? Gone up to him and said "Look Shockeye, old pal, put down your cleaver and we'll talk this over like gentlemen" ? He uses the emotive word "murder", but clearly it was not.

"Michael Grade did the right thing", did he ? Was it the right thing to cancel a season which was already in preparation with writers and directors appointed ? Was it right to postpone the series for 18 months and reduce it to a mere 14 episodes on its return ? No, the right thing **would** have been to appoint a **new** production team with instructions to cut out the bad taste and gratuitous violence. As Howe said himself, this could have been done with a 10-minute rewrite, and we would still be getting full-length seasons. Grade was unhappy about the state of the show, so was I and many other fans, but the actions he took only made things **worse**.

Mark Saunders, Isle of Wight (1-1-89)
You're very wise to take the **DreamWatch Bulletin** precaution. It will be nice to read about some other fantasy TV.

JNT staying does not have the same depressing edge to it after Season 25, I'm glad to say. Maybe he is acting as 'caretaker' until **Doctor Who** is sold off to an independent company for 1990 (as long as it isn't JNT's production company...).

DWB#61 was a great Christmas present, arriving as it did on December 24th (your timing's immaculate!). My December CT arrived on 19th **January**, but then that seems to be par for the course with the current DWAS.

Jason Wilson, Norwich (7-1-89)
The 25th anniversary special was great - except for Gary Russell's review of Season 21. I can only assume that using the Valeyard as a medium was intended as a joke ? I'm not quite sure about your plans for the future, though - I can see **DWB** becoming little more than an unbiased Starburst.

Jonathan Hayward, Channel Islands (12-1-89)
I welcome **DWB**'s divergence into other British fantasy shows, indeed I suggested you should take such a step in the last two readers polls. Even though I am primarily a **Doctor Who** fan, there is only so much that can be written on one subject, especially now that only four stories are being made each year, whilst several very good shows seem to slip by unnoticed, such as The One Game on ITV. As long as you do keep up your second-to-none coverage of **Doctor Who** then I can't see anyone complaining.

Jeremy Spencer, Cheshire (1-1-89)
I have to say that **DWB** made my Christmas and the cover was the best to date. I hope you get Alister Pearson to produce another great cover for you soon. The only really dreadful thing about it was the confirmation that JNT will **still** be producer. Oh well, I suppose he'll be able to have **another** farewell party!

I have to disagree with **DWB** becoming a sci fi/fantasy TV magazine because the reason I buy it is for **Doctor Who** only and an extra four pages of **Doctor Who** would be better. However it would be interesting if you could feature **detailed** episode guides of **Dept S, The Baron** and **The Saint** which I believe Channel 4 will be showing soon.

Edward Young, Berkshire (21-1-89)
I notice **DWB** now stands for something new. Perhaps this trend should have been started earlier. By the end of Season 23, most people agreed, we Don't Want Baker. After **Remembrance of the Daleks** we were all saying Definitely Watchable, Ben, although some added Davros? Wisher's Better. To the cry of Dead Wicked, Bertie hit the screen in the guise of the Kandyman. Unlike its forerunner, **Nemesis** was a weak story, weakly directed. A newspaper headline, Clough Beats Up Angry Fan, put ideas into my head. But the season ended how it begun, with a cracker. In my season poll it will be Director? Wareing's Brilliant!

Lyn Davies, Halifax (3-1-89)
Congratulations on **DWB#61** which was excellent throughout and I particularly enjoyed the rather novel account of Season 21 written by excellent fiction writer Gary Russell. I was very disappointed to be notified that his own celebratory project on behalf of **Doctor Who** - The Web Of Time, a fictional account of the coming together of all seven incarnations of the Doctor - failed to capture the required number of readership for the project to become viable. The first two issues were astounding and, like **DWB**, left me desperate for more.

Now, if only **Blakes 7** could once again see the light of day, either via repeats or a brand new series as once hinted by Paul Darrow in an interview in the new fanzine Timelord. Perhaps in your new format there may be room for a project along the same lines as Operation Who, though to bring back **Blakes 7.**
ED: If you would like to support a 'Bring Back Blake' campaign, then state your case for resurrecting Blakes 7 on British TV and we will present the results (to be published in our May issue) to the BBC's sixth floor... (Closing date: March 31st)

'The Beard', Hampshire (16-1-89)
Sorry, but I was extremely disappointed with the 25 year thing. Nice cover, but with Martin Wiggins and possibly Ian McLachlan the honourable exceptions, I found all the articles to be, at best, shallow and banal, and at worst, atrocious drivel (notably Ian Levine and Antony Howe's pieces). It's all very well saying that you told the writers to "go away and get on with it", but some sort of writer's brief was clearly in order since what we got was a series of routine and dull reviews which rarely, if at all, said anything new. Only in Wiggins' excellent article did we get an intelligent analysis of an entire season (17) rather than plodding reviews of individual stories.

Another comment in your editorial which annoyed me referred to the lack of photos in the publication which didn't quite ring true, I'm afraid. And the absence of photos to break up the closely-typed text exacerbated the problems in the articles themselves. Reading this publication was bloody hard work! For the first time in approximately 50 issues of **DWB** I felt I'd wasted my money.

To end on a more frivolous note, I'm not at all sure about this 'DreamWatch Bulletin' nonsense (and if fiction **is** introduced then it'll be goodbye from at least one reader). The best I could come up with was 'Dim-Witted Blathering' but this usually refers more to the letters pages than **DWB** as a whole.
PS: A nice idea for the New Year; why don't Bobby Robson, John Nathan-Turner and Nigel Lawson swap jobs ?
ED: In future letters will only be published if complete name and address is included.

Bill Edmunds, New York, USA (23-1-89)
DWB's 25th Anniversary Special was truly a cause for celebration. It was fascinating to read such varied and interesting views of successive seasons on **DOCTOR WHO.** The best contributions were, in my opinion, from Jeremy Bentham (obviously), Paul Cornell, Gary Levy, Ian McLachlan and Ian Levine. Cornell summed up Davison's character and the magic of Season 19 to **perfection** and it's nice to see the Davison era gaining the praise it so rightly deserves.

What really sparked my interest, though, was Levine's review of Season 3. I've always wondered what he considered the "golden years" of **Doctor Who,** and now I know. What a shame the only complete stories remaining from that season are **The Ark, The Gunfighters** and **The War Machines.** Levine's contribution has truly peaked my interest about this enigmatic and underrated year in **Doctor Who**'s history and I would like to know if there is any chance of his detailed and definitive notes - taken during the Hartnell era - being published in **DWB.** If not, can we have more contributions from Levine ? I for one wouldn't mind reading an interview with the show's one-time official historian and, afterall, where would fandom be without people like Levine, Bentham, McLachlan and Levy ?

NATURAL EXTENSION

Laurence Piper, Herts (1-2-89)
Congratulations on DWB#62 (I just realised the initials stand for Death-Watch Beetle also!). The expansion into the general area of telefantasy is the only real way for the publication to develop and is a natural extension of what went before. More coverage of **Ace of wands, Doomwatch** and all the rest can only be a good thing and will help to increase awareness by the TV companies that such shows have solid followings.

Like many readers I am (cautiously) optimistic about Season 26 of **Doctor Who** after the recent batch of reasonable adventures. Although there were no absolute classics in Season 25, all the stories were at least interesting and intriguing - and definitely the best material for at least three seasons. However vigilance is required - **and** a new production team, despite the obvious improvements - or the show will sink again. I do realise you wish to give encouragement where it's due, but the Season 25 reviews have been just a little **too** enthusiastic. If the upward trend in quality continues to the same degree, **then** praise will be deserved. However I'm sure the future of **Doctor Who** lies with it being made by an independent production company; now wouldn't it be something if, say, the team behind 'StarWatch' put in a bid to make the programme ? What a dream!

NOTHING BUT GOOD NEWS!

Mark Saunders, Isle of Wight (25-1-89)
Thanks for **DWB#62.** It's a different magazine to the old **DWB** but, I think, better. The cover was good - it had a very professional, 'meaty' newspaper feel to it. I was a little worried how **DreamWatch** might look, but I needn't have as it turned out. A fine issue and a good, relevant read.

For a change there seemed to be nothing but good news, particularly Jon Pertwee returning as the third Doctor on stage and his intriguing new series idea with Terrance Dicks and the possibility of UNIT returning with the Brigadier in Season 26! I had to pinch myself - was this **DreamWatch** a dream ?!

TOO PESSIMISTIC

David Hookham, Leicester (28-1-89)
Simon Thomas' belief that **Doctor Who** will end in a year or two (**DWB#62** letters) seems a little too pessimistic given the increase in awareness of the general public - surely no-one can have helped noticing the wealth of new **Doctor Who**-related ventures that are appearing all over the place ? Although the cynical may view this as purely a marketing ploy (particularly in the run-up to Christmas), I doubt few companies would want to associate themselves with a programme they believe will be cancelled in the near future.

'NEMESIS' "A GARBLED MESS"

Paul Clifford, Kent (28-1-89)
Thanks for the first issue of **DreamWatch Bulletin.** As I said on my readers poll form it's a bit early to comment on the new look **DWB** but it seems okay. As long as you keep up the excellent **Doctor Who** coverage I'll be happy!

I still watch **Doctor Who** when it's on but, other than that, I just watch the occasional programme which looks interesting. In fact most of my favourite TV shows date from when I was younger. Maybe your pieces on telefantasy will get me interested again! Certainly I enjoyed the articles on those stupid Equity union rules and the 'Comeback of Telefantasy'. I did watch **First Born** - I liked the idea

letters

but I didn't think the production values came up to the level of the likes of **Edge of Darkness** (but then again, very little does).

Interested to read the review of **Silver Nemesis.** Personally I thought it was garbled and a mess and will not soon forget the mistreatment (and complete waste) of the Cybermen. Gold dust affecting them, OK; but gold coins and arrows ? It's a shame really because the combination of the Cybermen and Anton Diffring could have made a great story.

ED: If all it now takes is a young girl with a length of knicker elastic and a couple of gold coins to destroy a Cyberman, it won't be too long before you'll be able to defeat them by waving your Gold American Express card at them!

THUMBS UP TO NEW-LOOK

Jonathan Burt, Surrey (26-1-89)
The New **DWB** layout is fair enough. I don't mind other series being included, so long as the **Doctor Who** content is untouched in quality and quantity, as was the case with #62. In fact the more the better!

John Rees, Mid Glamorgan (30-1-89)
When I first read about the plans to diversify **DWB** into other areas of British Telefantasy, I was concerned that the quality of **Doctor Who** related articles might suffer. However, on reading #62, and seeing that the diversification simply consisted of the inclusion of four pages of news and reviews relating to other programmes out of twenty and a very slight change of name I realized that there was no real change. I'm pleased **DWB**'s high standards have been preserved.

THE GREAT JNT DEPARTURE FIASCO

Ian James Parkes, Nottingham (27-1-89)
If **Doctor Who** were trash like EastEnders, Neighbours or any one of a number of junk television serials that are thrown at us, the Beeb would have bombarded us with repeats, interviews etc. over the anniversary period. To make matters worse, on November 23rd BBC1 contained approximately 25 minutes of Neighbours interviews and not a special mention of **Doctor Who!**

Now I hear the Beeb are unable to find a replacement for JNT. I'm not one of John's greatest fans, but give the man his due; he has produced a few psuedo-classics. However after nine years someone **must** be able to relieve him of his task allowing him to venture into pastures new. The show, more than ever, needs someone with new ideas to pull it out of its present rut.

However the news that Jon Pertwee is to play the Doctor on stage is the best I've heard for several years - surely a better way to celebrate 25 years of **Doctor Who** than the BBC could ever manage!

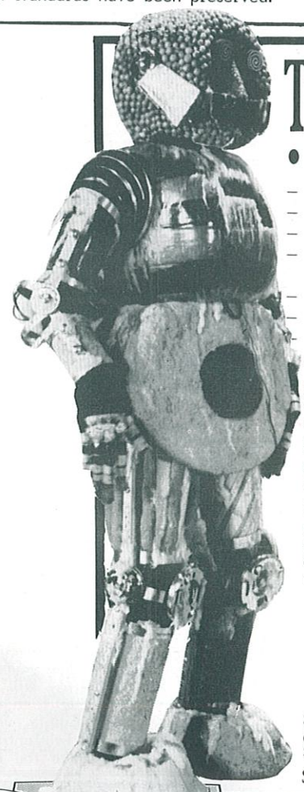
David Steel, Staffordshire (3-1-89)
The recent JNT departure fiasco has really depressed me as it really did all seem about to come true. Although I loathe what JNT has recently done with the show, I now pity him for the way the Beeb have messed him around. If only he had been allowed to move on in 1986 and therefore given Sylvester the debut he deserved. How anyone - especially Mark Shivas - cannot see that a new producer is desperately needed is beyond me. Perhaps hope lies in the promised 'farming out' of programmes to independents over the next year or so. For Season 26 I hope some decent directors have been commissioned and JNT will leave them to get on with it. The departure of Chris Clough and, hopefully, Keff McCulloch, means there must be some improvement, at least in the artistic presentation of the stories.

Kenneth Horlock, Kent (1-2-89)
People reckon that if JNT continues to give us seasons like Season 25 then it won't be so bad if he stays on. That's as maybe but, as far as I'm concerned, it's not enough. He **can** still do a good series but he can no longer take the show to that higher peak. Worse still, he's so fallible. He was, after all, the man who brought Bonnie Langford into the series. Can the show ever **really** be totally safe in the hands of a man who thought Bonnie Langford was good for it ?!

Allan Toombs, London N4 (31-12-88)
While I enjoyed Season 25 it held no surprises; indeed, I look forward to the latest Audio Visuals tape with far more anticipation than Season 26. I'll certainly frequent any new stage plays but it seems that fan fiction will still be the main escape from JNT's view of **Who.**

Alan Read, East Sussex (2-1-89)
Just because over six million people watched **Silver Nemesis** ep 1 doesn't mean they thought it was any good, does it ? It just reflects the number of people who **thought** it was going to be good.

DWB WELCOMES YOUR VIEWS ON 'DOCTOR WHO' AND OTHER FANTASY-RELATED SERIES. PLEASE KEEP YOUR LETTER FAIRLY BRIEF AND TO THE POINT.



THE MAKING OF SEASON 25

- **IN OUR EXCLUSIVE COVERAGE OF SEASON 25:**
- Karen Gledhill on acting in 'Who'
- The new Daleks are examined in Dalek Design
- Creating the Kandyman
- We take a look at the production of the season's Visual Effects, and Costume Designs
- The Cybermen, The Gods, and the Music are all examined
- We report on the Anniversary Press Launch
- Plus Reviews of all the stories, and all our regular features!

THE FRAME

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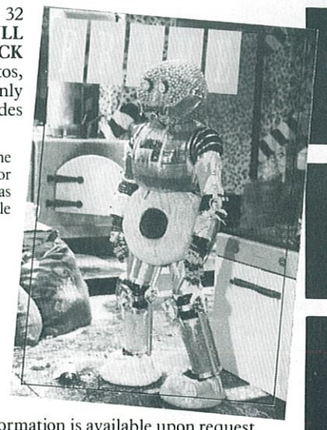

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JANUARY REVIEW

THE DARK ANGEL - Jane Lapotaire, Peter O'Toole and Beatie Edney

JANUARY is supposed to be a time for reflection and, aptly enough, mirrors played a major part in 'The Dark Angel', the BBC's adaption of Uncle Silas by Sheridan Le Fanu.

It is a traditional gothic horror that looks deep into the soul and doesn't like what it sees revealed there. The young heroine's fascination with, and later abhorrence of, the uncle she is sent to live with is filmed as so many reflections in distorting mirrors; the story unfolds through cracked glass, peepholes and the fish eye images of spherical polished objects. It is the vision of the opium and laudanum addicted Silas, which is a part at which Peter O'Toole excelled.

In true Gothic style, **The Dark Angel** included an innocent young woman, Maud, clothed in floating white gowns, ensnared by a malign guardian, tortured by a sadistic governess, unwillingly courted by an illiterate juvenile delinquent. The crux of the drama is emotional blackmail, for Silas would have his niece's fortune to pay his son's gambling debts. Death loomed large, and the climax was bloody and loud. It was difficult to tell which looked the more like death warmed up; O'Toole as the ailing, inebriate bankrupt or Jane Lapotaire as the heavily made up, alcoholic governess. The latter, Madame de la Rougierre, would have looked more at home in a low class bordello, which is probably where she comes from. Even Maud looked distinctly ghostlike by the last episode having been administered tea laced with laudanum in a prelude to her attempted murder by her pick axe-wielding cousin, Dudley. Luckily for Maud, the unfortunate Madame Rougierre becomes the bloody corpse in her stead.

The Dark Angel was a production for the strong-hearted, indeed, but in these days of television censorship and nanny-knows-best mentality it's good to know that traditional dark fantasy still has a place in our culture.

PETER DAVISON'S BEST ROLE YET

For the less bloody-minded among us, we need look no further than **Campion** (cover) - the BBC's new prestige detective series, already into production of its second run. The first story of the season, Look To The Lady, was an unexpected surprise for television fantasy fans being a supernatural tale involving ancient chalices, unnamable horrors in rooms without doors, and dreadful beasts roaming the woods. Even without these elements, **Campion** is a welcome delight with its mysterious hero "executing justic" as though he were a thirtie's precursor of Judge Dredd.

Peter Davison is in his element, not to mention his best rôle yet, as the sleuth with the fashionable profile. Interestingly enough, it almost reprises his portrayal of that other notable hero, **Doctor Who.** Both are eccentric figures, intent upon investigation, go under pseudonyms, are known to many different echelons of society, and right wrong wherever they can. They are parts that Davison seems admirably suited for and he is well on his way to becoming an extremely accomplished actor.

This first **Campion** story was also faintly reminiscent of **Robin of Sherwood** with the same mix of period realism with supernatural elements. It is unlikely that we'll often see such fantasy elements in future stories - this one was, in fact, a mix of legend (King Arthur and the Holy Grail) and ghost story (the haunting of Glamis Castle) - but it's still worth a look.

Another ex-**Doctor Who** is back on television as well, but in a far less glamorous rôle. **Worzel Gummidge Down Under** sees the return of Jon Pertwee as the scarecrow with several heads in the last ever run of the programme. Despite the move to New Zealand (do they need scarecrows down there ? I thought all they did was herd sheep), it's pretty much the same as it ever was. Still, it's the last you'll see of Worzel so catch it while you can.

As far as children's fare goes, the aspiring intellectuals amongst us would probably be better off with the latest in a long line of adaptions of **Tom's Midnight Garden.** Familiarity notwithstanding, it's actually quite an intelligent reworking. Tom isn't half such a stereotype as he could have (and often has) been and the production (under Paul Stone) really does manage to bring some magic back into the well-known story.

And magic is definitely what was missing from the latest American import in the Saturday tea-time slot, **Superboy.** It hardly seems worth mentioning in its direness, but surely comic book characters need all the magic they can get in these days of Frank Miller and Enki Bilal. They definitely don't need Fred Frieberger (who ran the last series of the original **Star Trek** into the ground) as story consultant. Ah well, if it's tired, old superheros you're after then you'll also be pleased about Def II's latest reclamation, **Buck Rogers in the 25th Century** (BBC2). I suppose it marginally beats **Superboy.**

Finally (or should that be as a last resort ?), the dearth of good science fiction in January was alleviated (somewhat) by the arrival of **The Groovy Fu... - er - Fellers.** For some unfathomable reason, Jools Holland and an unnamed Martian (in reality, one Rowland Rivron, last seen disguised as Dr. Martin Scroat on the Jonathan Ross show) have been let loose on an unsuspecting Britain. Accompanied by a cameraman, whose grunted remarks have provided the most profound commentary so far, **The Groovy Fellers** have been investigating transport, housing, money...just about anything that comes into mind really. And all this supposedly in aid of the said Martian's education. The Martian, incidentally, is the one with the ariel on its head.

The format is odd, to say the least, and takes some getting used to. The sight of a stark naked Martian wandering around the Moors during the first episode certainly wasn't for the faint-hearted. It's the sort of production that either leaves one stone cold or avidly wanting more. The highpoint of the series so far (apart from the cameraman) has to have been the upper class twits banqueting in their Scottish castle. Come to think of it, it wasn't the aristocracy that were the twits, it was Jools and the Martian. A sort of schoolboy humour meeting alternative comedy really. All good clean fun.

Just thank heaven they didn't behave like that in **Campion's** day.

SUSAN POLAN

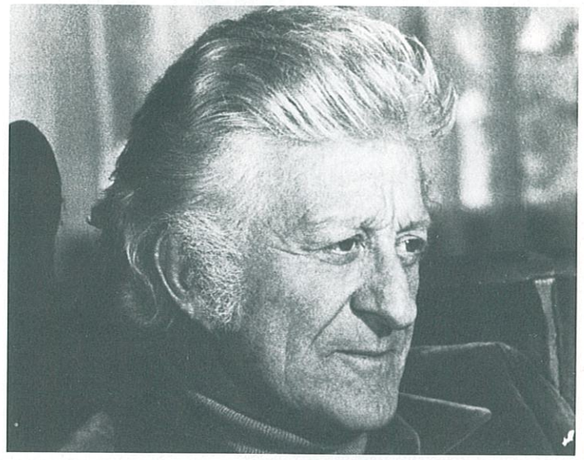
THE MAN OF MANY FACES

INTERVIEWED BY SHELDON COLLINS, ROBERT COPE AND GARY LEIGH-LEVY ON DECEMBER 11th 1989 AT THE HOLIDAY INN, BIRMINGHAM

GL: Have you fully recovered from your illness which has kept you out of action for most of 1988 ?
Oh sure. While I was in Fiji on my way back from filming **Worzel Gummidge** in New Zealand, I went across to an outlying island to meet the tribal chief, and he gave me an extraordinary drink called 'carva'. They are not, of course, frightfully keen with their personal habits and I caught hepatitis from that. A friend of mine - a Hollywood actress - went with me and we both contracted it. Luckily my wife, Ingeborg, decided not to go - otherwise she would have got it too! It does leave you very ill. It knocks you out for about nine months and I couldn't drink for over a year!
GL: And of course we didn't see a lot of you during that time.
Not a lot, no. I worked a bit towards the end of the nine months but luckily I was doing Worzel so after completing a three-month shoot it didn't matter quite so much.
GL: So what brings you back to England then ? Lots of work ?
Well, that was a long time ago and a lot has happened since then. I've been out to New Zealand again to do a second **Worzel Gummidge Down Under** series that is currently going out on Channel 4. We've done a further thirteen episodes in all...

"GRADE CANCELS EVERYTHING - 'DOCTOR WHO' AND 'WORZEL'!

RC: Are recent press claims that Michael Grade has axed any further 'Worzel Gummidge' series from Channel 4 true ?
He cancels **everything - Doctor Who and Worzel!**
RC: Has he given any reason for cancelling 'Worzel Gummidge' ?
Yes, he says he doesn't like children's programmes and he doesn't understand them, so why should he be responsible for them ?!
GL: So what is the future for 'Worzel Gummidge' ?
I shouldn't think there is one. The current series will join the other fifty-three-odd programmes that we've made, but I think they may get repeated some time. We've been making **Worzel Gummidge** - off and on - for ten years now.
GL: So the ones currently going out will be the last new ones to be shown ?
Well, there is the possibility of a further series. A big American company called PrimeTime have bought all the previous **Worzel Gummidge's** that were made by Southern Television and now they're negotiating with Graham McClean's production company for the Down Under ones so they'll all go together in a package and, as I understand it, PrimeTime are interested in putting up the money for a further series to be made.
GL: It's quite a popular series worldwide isn't it ?
It's never been sold properly, though. It plays in Australia, Germany and Spain, etc., but it's never been pushed or promoted properly.
RC: That's strange because it's such an obviously beautifully filmed and written series. One of the best children's series that I've seen...
We don't think of it as a children's series because 75% of our viewers are adult. We call it a **family** series.
RC: Some of the humour between Worzel and Aunt Sally is certainly sometimes very adult...
There's a tremendous amount of morality too. The Crowman is God - we call him a creator - but if you listen to what he is saying The Crowman is actually preaching Christianity.
RC: Have you got Geoffrey Bayldon back as The Crowman in the second lot of Down Under programmes ?
No, he didn't come with us. Bruce Phillips, an Australian actor, plays him in the last lot. I expect you saw the last lot ? Photographically it's got the lot, but not the locations. If the script calls for a fifteenth century barn, of course you can't find one.
GL: One notable aspect about 'Worzel Gummidge' is the strong moral streak running through every storyline, much like 'Doctor Who'.
Absolutely, yes, although in New Zealand we were rather losing touch and bad people were coming out on top. Aunt Sally, in two of the new series, walks away and gets away with it which we normally don't do; she usually gets her come-uppance or Worzel deserves it because he's been stupid.
In a coupel of the stories coming up they're a bit heavy at the end. In one, Aunt Sally actually goes off with a human who falls in love with her, and if you think about it, the only thing he's going to get for his trouble is a splinter in his private parts! It's ridiculous to go that far - The Crowman should have turned up and put a stop to things. So there have been a couple of errors because James Hill didn't direct the last series - the first series



of **Worzel Gummidge** he's missed!
GL: Are you aware that James Hill was once involved in a movie project with Tom Baker and Ian Marter titled 'Doctor Who Meets Scratchman'?
No, I didn't know that.
RC: Didn't you once try to put forward a script for 'Doctor Who' ?
Yes, I decided it wasn't a difficult thing to write a **Doctor Who** story so an American actor/writer friend of mine called Reed de Rouen and I got together and wrote an absolutely magnificent story for **Doctor Who** which was very original and took place in the snows of the Arctic. We gave it to Barry Letts and Terrance Dicks who said "Fantastic, absolutely marvellous...but **no.**" We asked why not and they said it was not **Doctor Who's** format. It was very true because **Doctor Who's** format is, in fact, very, very complicated. You set up a scene and then the Doctor appears and each scene links up to another until they all come together in a nut at the end, which we did not do. We wrote it as a film script with a beggining, middle and an end. It would have looked completely out of synch with the other stories.
SC: When was this ?
It must have been around the mid-seventies.

"I'VE HAD A FIGHT WITH 'WORZEL' EVER SINCE IT STARTED"

GL: Is the future bleak for 'Worzel Gummidge' ?
Well, there's the possibility of more Worzels but if they happen they won't go on Channel 4.
I've had a fight with **Worzel Gummidge** ever since it started. God knows what I'm fighting for - it had one of the biggest viewing figures for a children's series; the best press you've ever read in your life; we missed the B.A.F.T.A. award by half a point for five years running, and that was only skulduggery - something like The Book Tower got it.
The ITV strike held us up at the time of the first series and our company - the now defunct Southern Television - were in a ghastly mess all the time. I was contracted to do thirteen episodes for that first series where in fact we only did eight. Then there was the series that was cancelled in its entirety, so we had problems all along. When they took it off a few years ago, the Star newspaper ran that big "Bring back **Worzel Gummidge**" campaign, and they received **400,000** requests for stickers!
RC: Worzel's troubles almost mirror the problems that have beset 'Doctor Who' in recent years. What is it about the series, do you think, that, like the character itself, attracts so much trouble ?
Well, I can put my finger on why nobody wants to take it up. Southern Television lost their franchise because they didn't abide by IBA ruling and let people buy shares in their company (which, I gather, is a rigid rule), and the vast amount of money they made went into financing garages and not back into the company. So they lost their franchise, which is a pity because they'd have done far better by bringing in another company to join them like when ATV became Central. Eventually the franchise went to TVS who

said they were going to take up **Worzel Gummidge** along with three other series, but when it came down to it they couldn't because of finance.
So then I went looking for another producer and I met James Mitchell, who made The Irish PM, and we negotiated with him for months and months and months - he was terribly slow - and eventually we were going to Ireland with it. Keith and Willis changed all the scripts to utilise Irish character actors, but just five days before shooting began they cancelled the entire series!! James Mitchell's team had fallen out with HTV (who were part-financing the project) because one of Mitchell's team had said something about the inefficiency of HTV in America (it was probably perfectly true but he shouldn't have said it). So Lord Harlech said 'Stuff it, cancel the whole thing'. So I was paid off for thirteen programmes with a yawning gap of two years ahead of me without any work. That was the sort of thing running throughout the history of it and during this time we were picking up awards all over the place! So I had to go out to New Zealand to film it, and when you get there you can't find the actors or the locations. But we have done some good ones out there; the production values are good but it doesn't have the same gentleness.
RC: The early ones have now been released on video.
I believe they are doing quite well. The **Doctor Who** ones are doing **magnificently.**
GL: Could you tell us about the proposed new StarWatch project which reunites you with Barry Letts and Terrance Dicks ?
Barry Letts, I've heard, has backed off. Not because he isn't wildly enthusiastic about it but because of his commitments at the BBC - he desperately wants to stay with the Beeb. Terrance Dicks very much wants to come in as script editor. The whole project looks very, very good - a superb promotion has been done on it.
GL: Who conceived it ?
Christopher Leach.
RC: Is it a BBC production ?
No, it's a completely independent project which could be sold to any of the stations.

"I'M PLAYING THE LEAD IN 'STARWATCH' - JASON JAVLIN"

GL: What would your role be in it ?
I'm playing the lead, Jason Javlin. There's an old professor who is the big boss and Jason Javlin who is the head of a save-the-world kind of organisation. There's a lot of ecology in it; the universe is run by a crystal underneath Stonehenge and this has been discovered by the professor, but there is something wrong with the crystal. The whole planetry system is run by the crystal but our bit - the Earth - is going wrong so we have to go out and save it from any perils. It's called **StarWatch** at the moment but there are too many things with 'star' in the title so we thought of calling it 'Sentinel'. I don't know who the writers will be as yet but we've done a promotional video for it for prospective backers - just me sitting and reading the story of the thing from an autocue. We also saw marvellous shots of model spaceships which were superb. I've never seen anything so good in my life!
GL: Terrance Dicks has just finished a long association with the BBC's Classics serials...
Which is why he is interested in this new project.
GL: It was rumoured recently that he might be taking over from John Nathan-Turner as producer of 'Doctor Who'.
Yes, but now JN-T is staying on for some reason.
RC: Do you think no-one else wants to produce 'Doctor Who' now ?
I think you are absolutely right, yes. It's the same with **Worzel Gummidge;** TV companies say 'When can we have some more Worzel ?', and I say 'Will you come and produce it then ?', and they say 'Oh no, we'll market it and distribute it but we don't want to produce it'. I couldn't understand this until I sat down and thought about it. If you are a new producer making **Worzel Gummidge,** nobody is going to come up and congratulate you because it was already a success, but if on the other hand it is not as good they'll all say 'They're not as good as the old ones'. So you've got everything to lose and nothing to win. So that is the reason we had a problem getting a producer with a potential viewership of **ten** million people. It's the same with **Doctor Who.** I was lunching with Verity Lambert the other day and she expressed a desire to go back to **Doctor Who** to make it what it was, because the whole thing is her baby.
SC: Did you intentionally get together with Barry Letts and Terrance Dicks for this new project ?
Oh no, Chris Leach approached me years ago. I didn't even know he was intending to ask Barry and Terrance. Chris is absolutely remarkable. He worked with the Andersons (Gerry and Sylvia) for a time and he and his partners have got an extraordinary way of doing everything to perfection. He's the first young man I've met in this country who is absolutely adamant that he won't put anything out to prospective producers unless it is absolutely right. The man who wrote **Edge of Darkness,** Troy Kennedy Martin, is also interested in getting involved.
GL: Did you enjoy the recent N.F.T. 'Doctor Who' event ?
Yes, very much. I watched the first episode of **The Sea Devils** and then I had to go home.
SC: After all these years I couldn't believe how good it was.
Do you know, neither could I (though I didn't want to say so myself)! I was standing at the back and I thought 'By Jesus, this is good'! It was taut, modern, and nothing was silly. The scenes with the Master were good and the fellow playing the Governor (Clive Morton) was splendid. Did you know the shot of Katy (Manning) going up the ladder was actually Stuart Fell ? That's the reason he was waggling his a*se all the time! When I was going up behind him I said 'Stuart, keep your a*se still', and he said 'Well I'm a girl', so I said 'Girls don't waggle their a*ses going up a ladder'! So that was Stuart Fell in a blond wig and mini skirt.
Katy was a very unique lady. She used to say to me 'I'm **never** going to act on the stage' and 'I'm **never** going to get married, unless it's to you'! Now here she is working regularly in the theatre with a couple of kids!
SC: I picked up Nick Courtney the other day in my taxi. He was just leaving the Equity head office.
Did you really ? I always phone Nick up and ask him who to vote for in the Equity election.
GL: Do you get on with Equity ?
No, I'm not a union man at all. I don't like anything the Redgraves stand for - we're **actors,** not revolutionaries.
RC: Is there going to be a second volume of your autobiography, 'Moon Boots and Dinner Suits' ?
It's interesting you should ask that. I had lunch the other week with a publisher who wants me to do one. I'm a very commercially-minded man and the state of the British publishing industry is appalling. I have a book out at the minute (it was published at the beginning of November) and it's called Namesakes and it's a sort or original quiz book. It gives you an original name, for example 'condom' (a popular word at the moment) and then gives you some multiple choice answers about who it was named after - a sort of private Trivial Pursuit.
GL: I bet it's selling a few copies ?
No, it's **not!** Somebody from the publishers, Sphere, rang me up and asked if I'd go on Granada television and talk about the book and I told them that I couldn't find a copy anywhere. Not in any bookshop - anywhere at all. I asked my agent to find out what was going on because it was not even in the airports and railway stations where it should be. I was told they were very disappointed with the reaction to it - it had only sold 4,000 copies. Considering it received no publicity I said 'That's a miracle!', and they said they couldn't force people to buy it.

They implied it was too cerebral, too upmarket. What's upmarket about a quiz book ? If any of your readers want to get hold of it, it is called Namesakes and it is published by Sphere Books.

GL: I clearly remember your 'Whodunnit' series which you chaired on ITV for a few years straight after you left 'Doctor Who'.

Yes, it was written by Lance Percival and Jeremy Lloyd (of 'Allo 'Allo fame). Originally they did the pilot of the show and I was asked to be on the panel with another actor (who shall remain nameless) chairing the show, but he was desperately boring. So in a break during recording I went up to Lance and said 'If you tell me who the murderer is I'll adopt a line of questioning which will have the audience on tenterhooks thinking I'm so near but I'll make sure I don't get it right'. So he told me who the murderer was and after this the recording really took off and it went very well. They showed this pilot to some of the bosses at Thames Television and they all agreed there should be another question master and the producer told them 'I reckon Jon Pertwee would do it very well', but they said I was taking over too much to which the producer said 'Thank goodness he did, otherwise the whole thing would have collapsed!' But they were adamant that they wanted to screen-test some other actors, so eventually - at enormous expense - they got five different actors to do a camera-test for it to see if they'd be right, and after the Thames bosses had seen them the producer said 'Well,what do you think?' and they all said Jon Pertwee!

GL: I recall your catchphrase was 'Will the real Whodunnit, please stand up...'

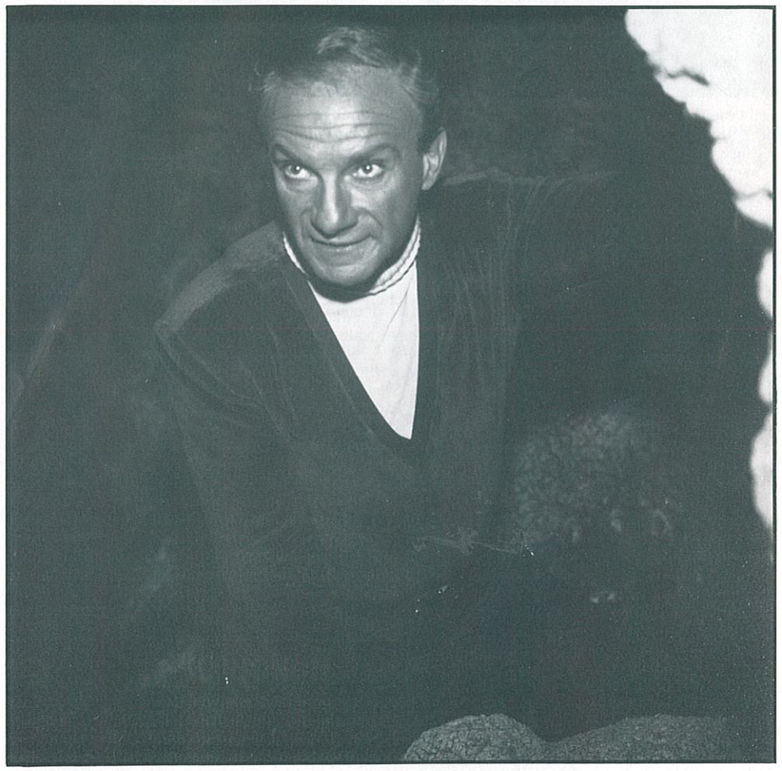
Yes it was. It was a very popular show. We eventually did four years.

Transcribed by Robert Cope

NEXT ISSUE: In the concluding part of this interview, Jon talks about the forthcoming 'Doctor Who' movie, 'The Five Doctors', Colin Baker and the hiatus, SuperTed, Conventions, The Navy Lark, There's a Girl in my Soup, Barry Humphries and, of course, his return as the Doctor in the new stage play...

LOST FOR WORDS...

LOST IN SPACE is just what could be expected from a 1960's television series based on a comic strip. It's also the kind of thing that British television loves to reclaim in its current diversification. What was once high melodrama is now reclaimed as high camp humour. It is ideally suited to Channel 4.



Lost in Space manages to cross-breed two strains of mid-sixties American television - the family-based melodrama, or sit-com, and the space series. Far from being the unhappy hybrid it could have become, **Lost in Space** successfully combines the worst elements of both genres to create a brave new series.

The space family Robinson are supposedly the central characters, but as the series progresses they fall by the wayside - cyphers at their best, dramatic liabilities at their worst. Mom, Dad, brat, teenage daughter and older daughter and boyfriend constituted the Robinson family - a limiting scenario that became obvious to producer Irwin Allen after making a pilot episode. Enter Dr. Zachary Smith and the robot.

Jonathan Harris's portrayal of enemy spy come stowaway come bumbling buffoon stole the show. His is the only three-dimensional character in the series, displaying a range of emotions from scheming villain to comic fool. Without this character and this actor **Lost in Space** would not be worth a second look.

The robot is a sixties TV artefact - the kind of thing that existed nowhere else. It doesn't do much in the first few episodes, yet is central to events. Later on the hardware develops character, and along with Smith becomes one of the reasons to watch **Lost in Space.**

Once the series finds a nice planet to crash land on (thereby doing away with all the tedious spaceship stuff) a regular formula plot develops. Billy Mumy's brat is usually the one to initiate events, allowing the episode's crazy monster to make an appearance. Not that the monsters of **Lost in Space** can really be called such. They were more often cuddly than terrifying. Too nice to be scary, too funny to be taken seriously, yet one of those aspects that draws people to this kind of series. "What crazy creatures have they come up with this week?" becomes a reason for tuning in.

As an example of television's pop culture, **Lost in Space** is American kitsch at its best (or should that be worst?) and in the current run of episodes, it's most colourful. From the sublime black and white and grey shading the series grasped the challenge of colour production enthusiastically, throwing on screen a riot of gaudy overstatement. Leaping without a care upon the space bandwagon, the jargon flies freely, and the tin foil peels off the walls. The dialogue buries itself in scientific sounding, but totally meaningless sentences. The logic of the action in this space age world is as dubious as the script. In a universe where a fire extinguisher can open a jammed airlock door, anything can - and often does - happen.

The theme music and title sequence is part of a television culture that can never be repeated. The post cliff-hanger announcement, 'To be continued, same time, same channel', is a product of a specific cultural attitude; a pre-video time and place. But this just adds to the series' obscure appeal. It's tacky, the dialogue, acting and effects are terrible, and the plots would blow apart in the slightest breeze. Despite this the audience still loves it and others of its ilk. Why is hard to explain. The camp re-evaluation of these series opens up new areas of pleasure for the viewer - areas the producers probably never even considered.

The pleasure from watching **Lost in Space** doesn't come from being involved with its characters or its plots, but from deriding them. We laugh at it, and enjoy it all the more. It is no longer sixties drama, it is eighties comedy.

MARK JAMES

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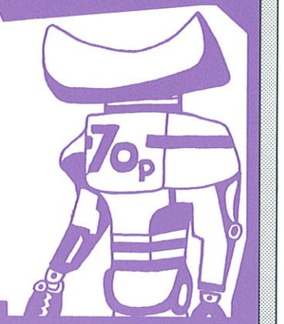

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preview

MYTH MAKERS Jon Pertwee

REELTIME PICTURES have started the ball rolling on their programme of 1989 releases with a long-awaited 'Doctor' interview, and with Pertwee-mania hitting the country there could not have been a better time to launch the Jon Pertwee Myth Makers tape.

For those of you unfamiliar with the Myth Makers videos, they are basically video interviews done at the actor's home or at a familiar location where they answer questions on their career with particular emphasis, of course, on **Doctor Who.**

Myth Makers 15 opens with Jon's appearance at the Virgin Megastore in London's Oxford Street in 1987 where Jon is appearing to promote the new **Death to the Daleks** video, and whilst signing autographs he is 'conned' by Myth Makers editor Keith Barnfather into signing an interview contract...and thank goodness he did!

A video interview is the ideal medium for Jon to display his natural talent as a showman-first-class, and although I myself only recently took part in DWB's own interview with Jon I found the tape rivetting from beginning to end.

For most of the time Jon speaks at his home and the first section deals with his early career spanning his days in radio, the films he has made and how he was pushed by Elstree into forming a partnership/double act with George Cole. He also tells of his early experiences in television and his efforts to do a sit-com only to be forced to record a disastrous revue-style show for the BBC which effectively kept him out of television for over 20 years until he was offered **Doctor Who**

NEW ANECDOTES

It never fails to amaze me how Jon can keep coming up with new anecdotes to entertain his audience - a talent that very few performers today seem to have and one which Jon says he inherited from his famous father Rowland. It is obvious that Jon has particularly fond memories of his early days in rep and on the radio with Eric Barker during the war and delights us with some of the characters he created during this period.

One moment when Jon does let his entertainer's mask slip a little is when he describes his shock when all his colleagues on the HMS Hood were killed when the Bismark attacked the ship sending down the 1768 crew on board and the subsequent moving encounter he had with the two survivors from that tragedy when Eamonn Andrews caught him in 1972 for This Is Your Life.

At one point we get to see an old road safety film which features a mid-seventies Jon explaining what 'splink' means - much to his embarrassment!

The second section of the video once again sees Jon don his velvet jacket for a lengthy talk about **Doctor Who.** There is a little pang in the heart during this section as Jon - not looking much older than when he appeared in **Planet of the Spiders** - pays tribute to all those involved in the making of the series. Seeing him sitting there once again looking every inch the third Doctor brings a slight lump to ones throat!

Last year's Master of Ceremonies at PanoptiCon, Nicholas Briggs, asks some intelligent questions (please note, Gary Russell!) and Jon answers with some equally interesting stories including one of how he got the part and a particularly moving tribute to his late great friend Roger Delgado. He reveals that Peter Bryant originally wanted to make his Doctor into something of a musical-comedy song and dance man, and astutely observes "...rather like you've got now with Sylvester McCoy!" His well-known dislike of the Daleks is voiced again, although he obviously didn't see **Remembrance of the Daleks** as he gives the age-old criticism that you only have to climb a flight of stairs to outwit them (methinks the third Doctor is in for a shock next time he tries that little ploy!).

Another thing Jon obviously didn't like about his time on **Doctor Who** was the BBC scene shifters who apparently tore the sets down each story at such a rate that they did an enormous amount of damage to them.

For those of us who couldn't afford to go to Chicago for the big conventions, it is a joy to hear him recount how those infamous water fights with Patrick Troughton came about and how Jon was responsible for Patrick taking an interest in public appearances in the first place. Great stuff!

DEFINITIVE INTERVIEW

The final section finds Reeltime Pictures at the Royal Albert Hall where Jon is preparing for an appearance as Worzel at a carol concert. He talks fondly of his efforts to get Worzel to the screen (as indeed he does in this issue of DWB!) and then we get to meet the great scarecrow himself who has recently arrived back from "Zoo Nealand"!

I have to say that, to date, this latest Myth Makers video is the best - and perhaps definitive - interview with Jon that certainly I have seen. The actual copy I saw was an advance preview copy with the music, titles and photographic inserts missing but this didn't mar my enjoyment at all and I found it thoroughly entertaining. At nearly two hours in length it is good value at £15.00 (plus £1.25 p+p) and can be obtained from:

John Fitton Books,
1 Orchard Way,
Hensall,
Nr.Goole,
North Humberside DN14 ORT

...and should be available by the time you read this.

Myth Makers 15 bodes well for the rest of the 1989 releases, which include a further two Doctors - Tom Baker and Colin Baker - Mary Tamm, behind the scenes at Marvel's DWM, and the March release featuring Richard Franklin which I will be reviewing next issue...

Robert Cope